UNIV.OF
TORONTO
LIBRARY

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/studiointernatio33londuoft

T H E S T U D I O

Vol.33

1904-05

296893
14.2:34

44 Leicester Square,

London.

N
1
S9
v.33

THE STUDIO

THE LATE FREDERICK SANDYS: A RETROSPECT. BY PERCY BATE.

It is not difficult, even after the lapse of twenty years, to recall the thrill of pleasure I felt when first I came to know something of the work of Frederick Sandys. It was the late J. M. Gray, a critic of true insight, and no mean judge of a beautiful and artistic creation, who wrote the article which first showed me something of the strength, and something of the tragic glamour pervading the drawings and the pictures of this artist ; and though since then thousands of pictures and drawings have passed before me, the pleasure that I derive to-day from the works of Sandys, and the emotion with which they thrill me now, are as fresh and as true as in the days when critical faculties were less keen and enthusiasms more readily stimulated.

The lovely study of *Tears* and the stately woodcuts *If* and *The Death of King Warwulf* led me to seek for other reproductions of the same man's work, and fortunately the library to which I then had access contained the volumes of "Once a Week," in the pages of which shine such further masterpieces as *The Old Chartist* and *Rosamund*. To see these was to wish to possess, and so began the collection of reproductions of Sandys' work in all *genres* which is now one of my treasures, complete as it is in every respect save that the beautiful woodcut of *Amor Mundi* still eludes my search.

And then came the red-letter days when in some exhibition there was to be seen one of his pictures or some examples of his superb draughtmanship, and the fatigue and discomfort of the consequent pilgrimage from the provinces to London were amply repaid by the delight to be obtained from seeing the handiwork of the master. Since those youthful days, as may be imagined, one's outlook has broadened and one's taste has become more fastidious ; but so far as the work of Frederick Sandys is concerned, disillusion has not yet come.

When the opportunity came to me to write something about the Preraphaelites, I was brought into

"MATER DOLOROSA" BY FREDERICK SANDYS

touch with the painter by correspondence, and later into personal relationship with him; and some of my pleasantest recollections are of hours spent in his company, listening to his keen comments on men and matters, enjoying his fund of good stories of the great men of his day (Rossetti and Tennyson, Meredith and Swinburne, Millais and Whistler, he knew them all), and tempting him to dream aloud of the pictures he meant to paint—pictures now, alas! never to be seen of any man. There is in the members' book of a certain unique little artistic club a slight and rapid sketch by Raven Hill which gives an excellent idea of his features, but I know of no portrait which conveys to the spectator the dignity which belonged to his tall figure, or the aspect of strength and distinction which seemed to me to be so emphatically characteristic of the man. And of his grim and delightful humour, of the quiet, level voice in which he related reminiscences grave and gay, of the queer admixture of cynicism and poetry that characterised his more intimate conversation, and of the fascination of his scholarly mind and magnetic personality, there can be no record but that which remains in the memory of the few who were privileged to know him. A man of retiring disposition, he would never be lionised; he hated to find his good stories in print, and he was apt to feel that with his life, apart from his art, the public had no concern

To turn over the portfolio in which are stored the photographs of his pictures and drawings, and the signed proof of his woodcuts, is a perennial pleasure, so strong, so varied, and so accomplished are even the least complete of them. In the ideal subjects, the artist's dreams, what beauty lies; what emotion in the splendid woodcuts and pictures; what truth and mastery in the portraits! Another great painter who survived him but a few days, George Frederick Watts, once said, "Some artists see, some feel, some imagine—the greatest do all," and Sandys not only saw and imagined, he felt as well. He was able, too, to visualise his ideals, to realise his dreams, and to render them with that unerring touch, that resolute draughtsmanship, which is so notable a feature of his work; that masterly handling to equal which we must go back to the drawings of Dürer and the panels of the Van Eyck.

The earliest of the three groups into which his work naturally falls comprises the woodcuts and the drawings made for them, and it is very interesting to see that even in the earliest of these—the illustration to George Macdonald's story of *The Portent*—the artist's powers seem mature; his touch is unfaltering, his long, sweeping lines are full of strength, and the figure is rendered with a fine feeling for form and contour—is instinct with a dignity almost sculptural.

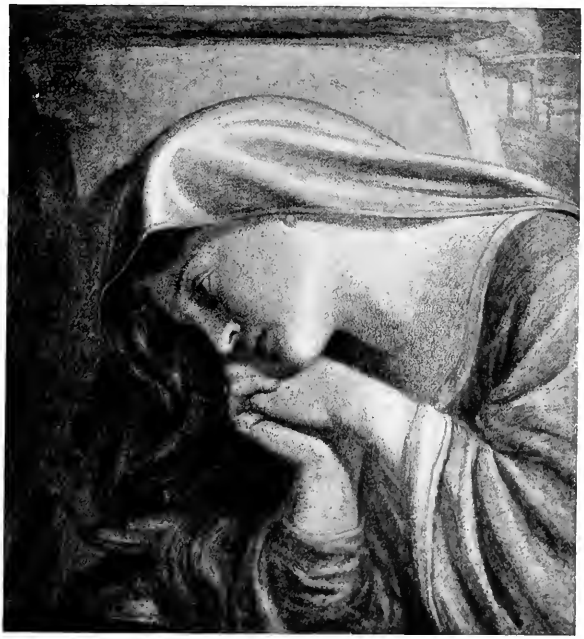
"MIRANDA BY FREDERICK SANDYS

"GENTLE SPRING." BY FREDERICK SANDYS

Fortunately for us a large number of the pen-drawings, of which these woodcuts are facsimiles, still exist, and many are in the possession of a friend of mine, so that I have been able to compare the drawing with the engraving, and to realise how beautifully these blocks were cut in Swain's workshop. It is customary to-day to say that any adequate reproduction of a pen-drawing must be made by a photographic process, and to lament the fact that the original drawings by the artists of "the sixties" perished in the cutting of the blocks, while their beauties and their character suffered irreparably at the hands of the engravers, and Rossetti, for one, made lamentation loud and deep about this mutilation; but my study of these engravings and of many of the originals has only resulted in a deep respect for the skill the cutters displayed, and a sincere admiration of the way in which they preserved the style and the characteristics of each artist, so that at a glance we can tell Walker's work from Keene's, Millais' from Lawless'.

But this is by the way. Sandys himself said that Swain's rendering of his drawing of *Danae* was perfect, and he was not uncritical; and others, such as *The Old Chartist* (his own favourite), seem to me to be equally satisfactory. This fact is possibly due to the artist's method of working on the block after he had made the pen-drawing on millboard. He told me that his first box-wood block was a puzzle to him when he received it, with a request from Thackeray that he would supply an illustration to a story of George Macdonald's for the "Cornhill." He knew nothing of the correct method of preparing it; it was impossible to work on its smooth surface with either pencil or pen, and he finally drew *The Portent* line by line with a brush and Indian ink, and found the process so simple and the result so satisfactory that he always thereafter employed the same method.

Besides these small drawings, a few inches square, there exist several on a much larger scale (*Judith* and *Morgan-le-Fay* are examples) in which Sandys used a pen, as he afterwards used chalk, to produce a finished and elaborate study for a picture; but it is in the woodcuts in question that we find him at his very best. Indeed, there is nothing like them in British art. Each is as much a masterpiece as an etching by Rembrandt; in almost everyone we find deep poetic feeling and lofty emotion allied to a wonderful decorative charm and an unexcelled mastery of the method. Turn the portfolio, and we pass from gem to gem. How unaffected they are, and yet how individual! What style is there, what serene vigour! Here is the grim tragedy of *Manoli*, here the opulent "body's beauty" of *Danae*, here the emotion of *If*, here the statuesque grace of *Amor Mundi*; and surpassing all these in poignant intensity of tragic emotion is the superb *Rosamund*, than which scarcely a finer black-and-white exists in the art of



"SORROW" *(By permission of Herbert Trench, Esq.)* BY FREDERICK SANDYS

PORTRAIT STUDY, "LOUISA"
BY FREDERICK SANDYS

(By permission of Murray Marks, Esq.)

England—masterly in the beauty of its design, unexcelled in the strength and suavity of its line.

The last fifty years are notable in British art for one thing—they are years that have been fruitful, and over-fruitful, in the production of pen-drawings. From 1850 to 1900 extends the epoch of the rise and culmination of the art of pen-drawing among us, and from amid all the practitioners of the method there stand out four unequalled men of genius—Phil May, Charles Keene, George Reid, and Frederick Sandys. The achievement of each is in its way unique, and Sandys is not the least notable of the four. Had we no other work by which to judge him but these marvellous woodcuts —as virile, as accomplished, and as charged with emotion as Dürer's own—we must have hailed him great; and his other work, his paintings and his chalk drawings, are far from justifying any weakening of the epithet.

One of these woodcuts, the notable illustration entitled *Harald Harfagr*, possesses in addition to its intrinsic beauty the extrinsic interest of being the basis of one of his delightful works in oils, a charming panel known as *The Valkyrie*, in which he added to the dignity of the black-and-white the beauties of colour fine and pure, of handling at once delicate and strong. Had he similarly transformed others of his designs, how welcome they would have been! What a picture *Amor Mundi* would be, endowed with the charm of rich colour that delights us in *Vivien*, with the precise and exquisite manipulation and the beautiful treatment of accessories that are so notable in *Morgan-le-Fay!* For, indeed, we have too few of his pictures for our delight; and if there were more they might be better known—and to a wider circle of admirers — even though they could not be more sincerely appreciated. For, closely and delicately painted, searching in drawing and rich in colour, the canvases of Frederick Sandys are among the very finest fruits of the wonderful days of Pre-Raphaelism.

One of the ablest of our younger generation of artists once said to me, that to paint like Van Eyck was to set back the clock, that the method of the great primitives was not suited to the necessities of artistic expression in the nineteenth century, and still less in the twentieth, and that the man who handled paint as Sandys did perpetrated an artistic anachronism. Of course, if this is admitted, the whole of the pictures produced by the English Pre-raphaelites are dismissed as monstrosities, Burton's *Wounded Cavalier*, Millais' *Proscribed Royalist*, Wallis' *Chatterton*, and Windus Burd's *Helen* are consigned with Sandys' *Medea* to the limbo of futility, and this is surely sufficiently absurd. But even if the intrinsic quality of such pictures were

A STUDY *(By permission of Harold Hartley, Esq.)* BY FREDERICK SANDYS

not sufficient refutation of my artist friend's statement, surely his theory can be traversed on other grounds. Is not—or, at any rate, ought not—a painter's technique to be the outcome of his own ideas and requirements, and not the result of the fashion of the moment, the fad of the day? And this method of Frederick Sandys, this fine and Memlinc-like touch, was part of the man himself. He once said to me that he never was a Preraphaelite, and strictly speaking this was so, for he was not a member of the Brotherhood; but his spiritual kinship with them was undeniable, his inspiration was identical, and he evolved for himself the fashion of painting that he always adhered to, the method of Millais in his early days, the method for which we have no word but Preraphaelism. Thus was he inspired, thus he saw things, and thus he rendered them, and it is possible that his reward will not be lacking, and that pictures so painted will outlast hundreds of the perfunctory and sloppy canvases that are fashionable to-day.

These pictures, linked together as a series by the individuality of the painter, are yet full of varying inspiration—are the outcome of diverse moods. Some are monumental in their intensity, others are simple records of beautiful themes. Of the first type is the *Morgan-le-Fay*, which has been already alluded to; of the second are *Vivien* and *Gentle Spring*. Sandys was always attracted by the beauty of a scornful face, and in *Vivien* he renders the proud beauty of Merlin's temptress with great power, emphasising and accentuating the loveliness of the statuesque head and shoulders by a background of charmingly painted peacock's feathers; in the *Magdalen* he painted with equal skill the simple pathos of grief; and in *Gentle Spring* he strikes a note that is purely idyllic. In this beautifully decorative panel the stately and gracious woman chosen by the artist as symbolic of spring is seen advancing to the spectator, while behind her a rainbow gleams against grey clouds and an orchard glows with a wealth of blossom. Her white robe has a border of blue, and in its folds she carries flowers; around her crown of auburn hair copper butterflies hover and flutter, and beside her spring poppies, gorgeous in colour and exquisitely painted. The whole composition is peaceful and serene, and its *motif* is in strong contrast to the power shown in *Oriana* and the sombre tragedy that characterises *Medea*.

It is in the last-named that this phase of his art may be said to culminate; indeed, in this picture we find to the full the artist's perfect manual equipment fitly employed to render a mighty theme of poetry and passion. The canvas shows at half-length the unfortunate wife of Jason, distraught with grief, at work with spells and enchantments, the instruments for which lie on a marble slab before her. In a gleaming shell lies clotted human blood, from a strangely shaped vessel of glass she feeds the flame

"THE RED CAP" BY FREDERICK SANDYS
(By permission of W. Connal, Esq.)

PORTRAIT STUDY "ADELE"
BY FREDERICK SANDYS

(By permission of Sir George Donaldson)

of a brazier, and its radiance shines on her white dress and on her pallid face and terrible eyes. She clutches with one hand her necklet of coral and turquoise, while from her anguished lips issue irrevocable words of dreadful power. The exquisite drawing of the hands, the lovely painting of the pearly shells with which her dark hair is adorned, and the masterly treatment of the other accessories need not be enlarged on here, but it may be interesting to note (as characteristic of the artist) that though the subject is chosen from a classic myth, the informing spirit is rather that of Gothic romance. The picture is conceived as Cranach or as Van der Goes might have conceived it; in treatment it is akin to the work of the early painters of the Teutonic schools, and the brooding intensity, the dark overwhelming horror that characterise the work as a whole inevitably recall the hopeless tragedy that pervades the stern sagas of the North. Altogether it is a magnificent conception fitly rendered, a work worthy to rank amongst the finest imaginative creations painted in England in the nineteenth century.

It is always interesting to discuss the differing ideals of portraiture, to consider the inspiration of Holbein as contrasted with that of Hals, of Velasquez as compared with Watts; and it would be far from unprofitable to treat at some length of Sandys' unique achievements in this field of art, and to endeavour to see (if space did but permit) just where as a portrait painter he must be placed. That he painted some notable portraits is well known, and it is equally well known that the same searching after definite truth that we find in his other work is to be found in these canvases, which are as far from superficiality as from inaccuracy, while they are as fresh, as vivid, as individual and as complete as are the portraits of Holbein himself. Sandys was not concerned to make a portrait the likeness of a man's soul; he sought the likeness of the physical man, deeming that the soul expressed itself in the countenance. Nor did he treat his subjects as items in a decorative arrangement; he gave us his sitter clearly seen and searchingly rendered, and not his ghost or his shadow. This may not be the fashionable portraiture of to-day, but certainly some of the greatest portraits of all time have been painted on this basis.

Some of these portraits are oil-paintings, the superb *Mrs. Lewis* and *Mrs. Anderson Rose* among them; others are chalk drawings, and with these drawings we come to the third phase of Sandys' art. But whether they are in oils or in chalks, they are alike in their characteristics. The portraits of men are virile and forceful and redolent of character, the women serene, gracious and graceful, and the children as delicious and lovable as any in the

STUDY *(By permission of W. Connal, Esq.)* BY FREDERICK SANDYS

Cassandra

whole range of art. To all great artists children have been strangely inspiring, and for Sandys they would seem to have had many attractions. Not for him are the little airs and graces that point to an artificial and premature development, not for him the eyes of adult coquetry in a baby's face, the false charm of Greuze; to him they are sincere and natural creatures, now dainty, now full of the unconscious joy of life, and he drew them wide-eyed in a world of wonder, happy and unspoiled.

These drawings of his must not be confounded with pastels. There is no similarity between them and the work of Russell, for instance; but if we seek in the art of older days for something analogous we shall find it in the drawings of Holbein, of Clouet of Dumoustrier. They are drawings in chalk, and the method employed was described by the artist himself. He said: "In making a chalk portrait I first faintly outline the features, and then, very lightly, with cotton wool, I put on a flat, even tint over the whole face. It is something like a flat wash in water-colours, only there is a *little* more colour. Then only do I begin to work up the features, with black and an ordinary red chalk only." It will be evident that the result is not a flesh-and-blood similitude of the sitter. What Sandys aimed at, and what he attained, was a true likeness conveyed by means of a convention at once beautiful in itself and charming in its results. For a number of years he produced these portraits, and his subjects ranged from *Matthew Arnold* to *John Richard Green*, from *Marie Meredith* to *Jean Palmer*, from *Henry Graves* to *Alfred Tennyson;* one of the most interesting of those executed in later years being a characteristically veracious presentment of the well-known sculptor *Percy Wood*, which shows him adorned with the eagle's feather and other accessories incidental to his rank as a chief of North American Indians; this chiefship being a unique honour conferred on the sculptor by the Indians themselves in recognition of the skill with which he recorded their traits and their outward seeming in imperishable bronze, and in appreciation too, one suspects, of his sympathetic outlook and genial attitude to all men. A wonderful series are these drawings of Sandys, and if they could be displayed together in some gallery there is little doubt as to the chorus of applause that would greet them. They are searching, almost unrelenting, in their drawing, exquisitely seen and handled, and as far removed from the trivial as from the fantastic; though thoroughly definite and detailed, they are not in the least "niggled" or tight—in short, they are beautiful examples of the draughtsman's art, learned, accomplished, and effortless.

In the same category as these portraits must be

"WONDER TIME" BY FREDERICK SANDYS
(By permission of Messrs. Laurie & Co.)

"WINIFRED" *(By permission of Harold Hartley, Esq.* BY FREDERICK SANDYS

placed the many elaborate imaginative subjects and ideal heads that Sandys executed in the same medium. Once more let us turn the portfolio, and as the pageant of fair women passes before us what loveliness is there, and what power and what variety in its presentation! Here is the petulant beauty of *Proud Maisie*, and the mystic radiance of *Selene;* anon we see the exquisite contours of *Tears* and the glorious cascade of the tresses that adorn *Miranda;* while the pallid, voiceless agony of the *Mater Dolorosa* is followed by the terror-stricken *Cassandra*, crying strident prophecies of woe, and the lonely *Persephone* is succeeded by another drawing as complete and as important, another dream as stately and as perfect, the exquisite *Lethe.* And so the tale of them grows, and *Cleopatra* and *The Fayre Mayde of Avenel*, *Portia*, and *Perdita*, and many another one, bring to us beauty and the sense of tears, so often does the artist seem to have felt the emotion voiced by Browning, to have echoed the sigh which haunts the poet's question:

> "Dear, dead women, with such hair, too—what's become of all the gold
> Used to fall and brush their bosoms?"

and echoing it, to have caught and immortalised the vision vouchsafed to him of all the lovely phantoms of the bygone years, so that again they live for our wonder and delight.

It is needless here to expatiate on the intrinsic beauty of these drawings, or on the fact that the same qualities are to be found in the very earliest as in those of his maturity. It has recently been my privilege to see in thehouse of a friend a simple black-and-white by Sandys, an early drawing of *Devotion*, which is entirely beautiful in its rendering of the exquisitely slender hands, charmingly tender in its whole *motif*; and in this, as in the latest of all, he shows himself the thorough artist that he was. All through the long series of them we cannot but recognise the power with which the artist deals subtly with the transitory and evanescent expressions of lovely faces—the perfect draughtsmanship of eyes and lips, the unfaltering surety and vigour of the touch, the delicate treatment of the hair, so lovingly lingered over, so beautifully drawn in its curves and waves, and withal so finely treated as a mass, despite the absolute rendering of every strand and coil.

And it would be futile to insist again upon the lofty inspiration of these imaginative works, in which majestic beauty alternates with tender grace, tragic power with poetic charm, and emotional intensity with monumental repose. Suffice it to say that in these drawings, as in the woodcuts and the oil-paintings, Frederick Sandys reached a level of sustained and perfect achievement such as few (and those only of the greatest) of his compeers have attained to, and showed himself possessed of a

soul attuned to stately imaginings, and endowed with a manipulative and technical ability which enabled him to realise his conceptions to the full.

In that his works are comparatively few we who delight in them have cause for regret; in that they are very perfect we are fortunate. He was an old man when he passed from among us; his work was done and well done; but nevertheless we are indeed the poorer by the death of such an one, losing from the arena of art one of its mightiest figures, one of the giants of our day and generation.

PERCY BATE.

SWISS ARCHITECTURE AND THE WORK OF EDMOND FATIO. BY ROBERT MOBBS.

THOSE who, in spite of the ever-growing cosmopolitanism of our age, still cherish a taste for what is national and native to the soil, cannot contemplate, without a certain bitterness of soul, the way in which some of the fairest and most characteristic landscapes in Europe are being spoilt to meet the exigencies of mere material interests.

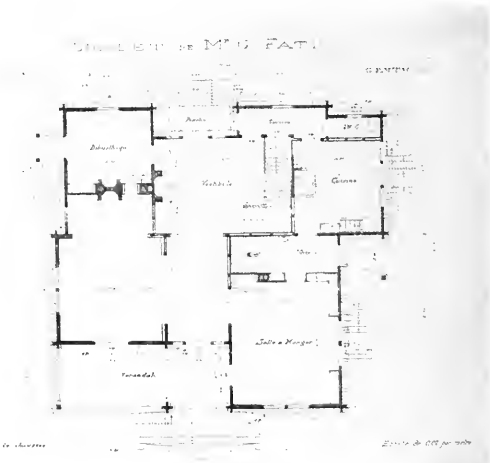
Much is being said and written just now about the devastations of war, and rightly so, but what of those other devastations which are being wrought in a state of peace? War, terrible in its destructive force, sweeps over a land, but soon the wounds of Nature heal and flowers spring and bloom on the battle-field. But when a landscape falls into the possession of those to whom it represents nothing more than prospective money-bags, its fate is sealed. The fact is that nothing can stand before man's rapacity. A country is invaded by people who do not care a fig for its history, customs, tradition, architecture, whose ruling passion is the love of gain, people with long purses and inartistic souls. With the glitter of gold they corrupt the natives, and then the ugly work of deformation begins. The best minds in the country protest, but they are in the minority, and their voice is like that of John the Baptist crying in the wilderness. Take the case of Switzerland. Here in the very centre of Europe we have a country incomparable for its varied natural beauty, a country which more than any other seems fashioned by Nature to minister to the sense of the sublime and beautiful in the soul of

M. ROUSSY'S CHALET — E. FATIO, ARCHITECT

MR. G. FATIO'S CHALET — E. FATIO, ARCHITECT

man. And what do we see? Not long ago that well-known Swiss artist, Mr. Eugène Burnand, wrote a letter which is included in a book, by Mr. Guillaume Fatio, entitled "Ouvrons les Yeux," a book which cannot be too strongly recommended to all who are interested in the past, present, and future of Swiss architecture. Mr. Burnand begins his letter with the significant sentences: "Notre pays s'enlaidit avec une rapidité stupéfiante. L'affreuse batisse envahit la campagne comme un champignon vénéneux. Et il y a des gens qui trouvent cela beau et qui s'en enorgueillissent."

An excursion through Switzerland is enough to convince us of the truth of this. While old Swiss castles or fragments of them still remain gathering a kind of "pathetic power and historical majesty" from the past, while Swiss *chalets* and cottages still stand "in the pine shadow on their ancestral turf," and the simple *mazot* clings



PLAN OF MR. G. FATIO'S CHALET — E. FATIO, ARCHITECT

M. E. KUNKLER'S CHALET AT ROLLE — E. FATIO, ARCHITECT

GATE-KEEPER'S LODGE AT M. KUNKLER'S CHALET — E. FATIO, ARCHITECT

M. BOISSONNAS'S CHALET — E. FATIO, ARCHITECT

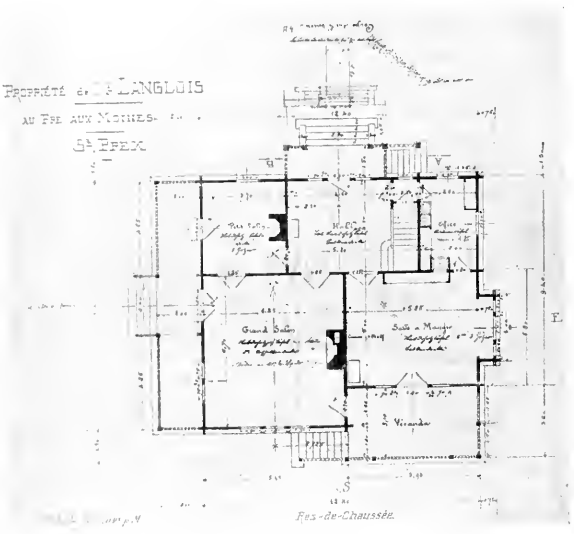
M. BOISSONNAS'S CHALET — E. FATIO, ARCHITECT

M. BOISSONNAS'S CHALET — E. FATIO, ARCHITECT

like a nest to the mountain ridge, a host of alien constructions have sprung up side by side with them in this Alpine world, many devoid of all architectural value, others built in a style or styles altogether out of keeping with the landscape and its history, having no associations either in the soul of the people or the soil of the country. Protests have been made by the intellectual *élite* of the land, and in some quarters the people are waking up, and beginning to open their eyes. But, what is more interesting, a movement that augurs well for the future has, for some time past, been setting in from another quarter. If the evil wrought by caprice and mere commercial enterprise cannot be remedied, a good is growing up which is destined to counteract its influence. And this has its rise amongst the best Swiss architects. Their aim is resolutely to break with the cosmopolitan style *à la mode* in Europe, and under the influence of which Italian and Moresque villas have sprung up, even in the mountains, side by side with the Swiss *chalet*, that native of the soil. Their watchword is Swiss houses for Switzerland. They are seeking to revive the models left to them by their ancestors, and to adapt them to modern exigencies. Amongst these architects one of the most promising is Mr. Edmond Fatio of Geneva. His brother, in the book to which we have already referred, has rendered signal and timely service to his fellow-countrymen by calling to their attention just now the significance of Swiss architecture in relation to the land, its history, climate, customs and requirements.

Mr. Edmond Fatio, like other Swiss architects of the same mind, is endeavouring in his work to show how the best traditions of the past are capable of present-day application ; in a word, to resuscitate a national art that has fallen into desuetude.

In his admirable articles on Swiss *chalets* in *The Architectural Record*, Mr. Jean Schopfer says :— "The art of building in wood has flourished in Switzerland to a special extent since the sixteenth century. The finest specimens of wooden edifices belong to the seventeenth and eighteenth centuries. The *chalets* of those periods are those which have the best ornamentation and present the most perfect styles. The farmers' *chalets* of our own day are not so rich, nor in such impeccable taste. It is for the edifices of the upper classes to continue the sound traditions of the eighteenth century. All

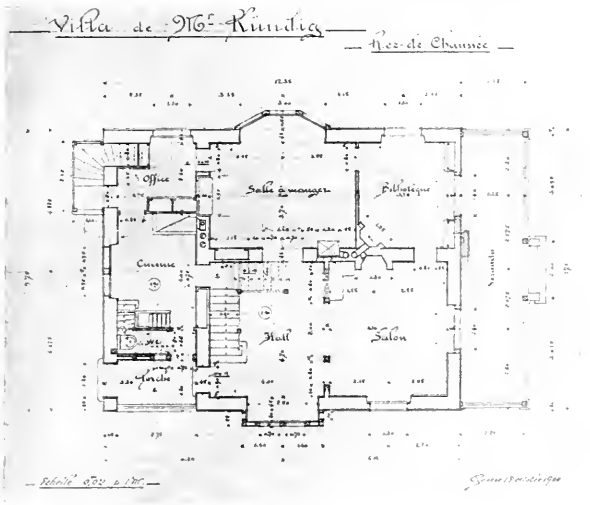


PLAN OF M. LANGLOIS' CHALET E. FATIO, ARCHITECT

the elements exist and architects have the opportunity to make a close study of the most perfect models." Mr. Fatio is availing himself of this opportunity, and as will be seen in the illustrations which accompany this article, his efforts are being crowned with success.

The character of Swiss architecture varies according to climate, altitude, and the conditions of the life of the people. Yet there is an unmistakable homogeneity between its varied types. In the mountains we have the *chalet* constructed entirely with wood, its large roof steeply inclined to facilitate the quick

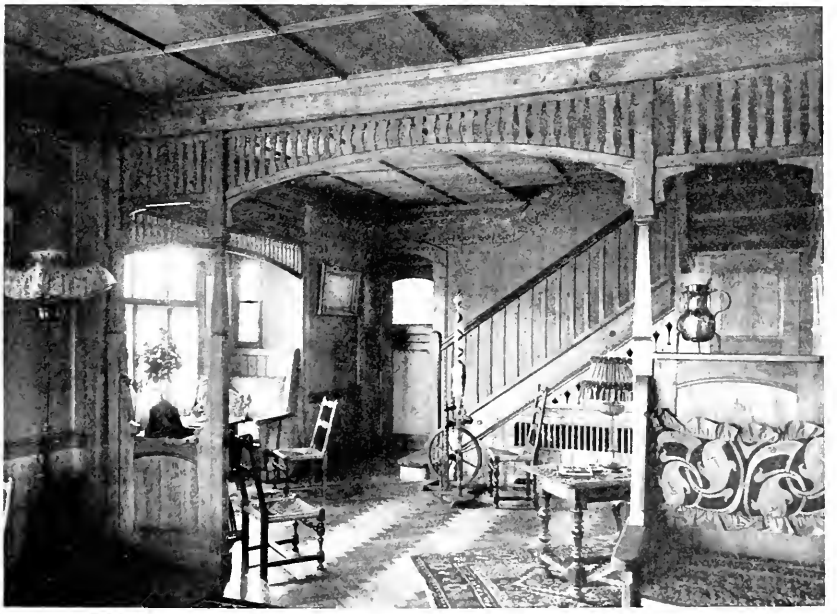
M. LANGLOIS' CHALET AT ST. PREX E. FATIO, ARCHITECT



PLAN OF M. KÜNDIG'S HOUSE — E. FATIO, ARCHITECT

draining off of water, or, as in higher and colder altitudes, flattened for the purpose of retaining the snow. This roof, invariably very spacious and protectingly over-hanging the balconies and other projecting parts of the *façades*, is generally covered in with tiles, sometimes with big slabs of slate, or even wood-shingles—these last, however, are less employed than formerly.

By their harmonious frame-work, the ingenious combinations of wood, the artistic carving, the picturesque windows "double and triple united in a single frame," these



INTERIOR OF M. KÜNDIG'S HOUSE — E. FATIO, ARCHITECT

MADAME DUVAL'S VILLA — E. FATIO, ARCHITECT

DINING-ROOM IN MADAME DUVAL'S VILLA — E. FATIO, ARCHITECT

chalets, in spite of the sobriety of their style, present a richness of appearance. This, however, they lose if the architect, as is too much the fashion now, forgetful of healthy tradition, encumbers the *façades* with lace-like wood carving. It will be seen by an examination of the accompanying illustrations that it was these mountain *chalets* which inspired Mr. Fatio in his happy working out of the plans for the villas which he has constructed in the neighbourhood of Geneva. We here distinguish the two different types of the flat-roofed and the gable-roofed *chalets*.

The principles which obtain in the construction of the wooden *chalet* should serve as guides in the erection of the stone house. This, too, should have a large roof (which is the main characteristic of the Swiss house). Its decoration will also be simple, its *façades*, sometimes white-washed, or showing the wood-work or partly covered with wood-shingle. In certain cases the tints of the window-frame work are ornamental enough. The balconies, like those in the *chalets*, will always be sheltered by the roof or protected by small projecting roofs which may supply a picturesque *motif*. The wooden house has to be erected on a stone base of at least three feet to protect it from the dampness of the soil and to preserve the superstructure. The balconies of the old Swiss *chalet* are always high up under the roof, and never on the ground floor as in some modern imitations.

The *chalet Boissonnas* (pages 20 and 21), in the construction of which wood and stone are combined, has a particularly interesting character of its own. The *Langlois chalet*, which is illustrated on page 22, is entirely of wood reared on a base-work of stone. It is rectangular in plan, and is decorated inside with Renaissance wainscottings in keeping with its style. The Fatio and Kunkler *chalets* are much larger, and are constructed on a more irregular plan. In all these buildings four different kinds of wood have been utilised—fir, pine, larch, and arolle — either for the exterior or for the decoration of the interior. Furnished with every comfort and convenience these *chalets* can be inhabited all the year round.

CHAPEL AT CORNILLON — E. FATIO, ARCHITECT

The gable-roofed kind is only represented by the Roussy *chalet*, of a quite different form, recalling to the mind the *chalets* in the Canton of Lucerne. Standing on a steep side of the borders of the Lake of Geneva, amidst a wealth of verdure, it is not, however, out of place, and seems in happy harmony with its surroundings.

Constructed at a high altitude in the Jura, in a rude climate, the Villa Duval is of a robust and severe style. In this case, wood is only used for the framework and the balconies. Along the principal *façade* a spacious

veranda runs—a shelter from the inclemency of the weather, and at the same time affording means of enjoying the intermittent sunshine. In the inside the large dining-hall with its ceiling supported by solid beams, a buffet of plain wood with wrought-iron decoration, and a fine and lofty stove *de faience*, are the characteristic features. This villa is very spacious and contains no fewer than nineteen bed-rooms.

The Kunkler lodge and the chapels at Lancy and Cornillon, with their brown *pans de bois*, are of lighter and more smiling aspect.

The view of the interior of the Kundig Villa proves that the modern style of furniture is not out of place in a *chalet* provided that it is neither loud nor affected. But there are elements which ought to be banished once for all, amongst them the rococo and graining, which it is to be hoped have had their day and will soon cease to be.

A glance at Mr. Fatio's work is enough to show what is being done and what can be done in the interests of a truly national architecture in Switzerland. Swiss architects have to accomplish their task not without difficulties and sometimes not without opposition; but in keeping their eye fixed steadily on the best models of the past, and striving to adapt them to modern requirements, they are, in the most effective way possible, counteracting the baneful influence of a purely commercial and cosmopolitan spirit that has no respect either for the natural beauty of the country or the art that is in harmony with it.

R. Mobbs.

THE LITHOGRAPHS OF C. H. SHANNON. BY T. MARTIN WOOD.

On the alert always for beauty in visible life, Mr. Shannon tries too in his art, to give a visible beauty to life that has passed into the romantic atmosphere of his own imagination or into literature, and it is given only to the few to pass from actual life to literature in the pursuit of an emotional form of beauty without becoming anecdotal in a way that is apart from art. Mr. Shannon's lithographs are very perfect as examples of style—that secret marriage of the thought with the medium through which it finds expression; they have in many cases a subject, but it is always one with the drawing part of it, as a spirit in a body. In any attempt to communicate an incommunicable thing, to make clear by explanation what by its nature must always remain inexplicable, and in the end is only to be felt, one courts disappointment.

It were easy for a shallow criticism of rule-and-thumb, unimpressed by the qualities Mr. Shannon displays in his lithography, to be busied about some detail not made out quite clearly, and to keep a greedy outlook for real or fancied false construction; forgetting, as such criticism always does, that the artist's hand obeyed a mood concerned only with essential form. In work of this kind any standard fixed is wrong that is not the standard set by the artist's own intentions. One must not judge these things by standards which might be right if applied to a scheme of decoration and to certain kinds of painting, for the mood in which any great art is carried through is one which subordinates, as Whistler subordinated, everything to a *motif* beyond mere dexterous imitation; a *motif* not concerned to reconcile itself at every stage with

CHAPEL AT PETIT LANCY — E. FATIO, ARCHITECT

PORTRAIT OF PROFESSOR ALPHONSE LEGROS. FROM THE LITHOGRAPH BY C. H. SHANNON

photographic restrictions, though often arriving at the truest definition through its more elastic and sensitive observation.

As a sonnet, just a few lines grouped to a spell of music or to realise in expression a momentary mood, so are these lithographs; they are here for their own sake, not insisting on any shape too much, not asserting anything—simply flowers, having their root in the obedience of hand to form and a memory for form, and in an indefinite and beautiful imagination. There is revealed to us by this art, if only for a moment, how freighted are the hours with beauty—and how indifferently we let them pass. We are aware of figures coming and going, glowing and fading under the artist's hand; their thoughts are turned inward to their own pleasures, and they are on their way from a dream to a dream. Their half decided gestures are arrested, their conversations are interrupted, and their business ends for our desire. Moving towards a strange doorway, by the light of an unfamiliar lamp, they whispered of strange things, or they were going down to the sea; they were playing with little babies, bathing them in cool stone baths when the artist surprised them, or they were listening where the echoes of their music died within the stillness of the room. In the drawing called *The Cellist* where the girls rest, with instruments in their hands, in white dresses folded against the white wall, all that the artist has delicately hinted to our imagination by a gift of which he is the possessor, is carried unconsciously to completion by ourselves. We colour the hair of the languid girls, the gold of their hair and the brown violins; in the suave lines of the robes we are aware of texture as though we touched the folds with our hands. Those lines came there for the artist's delight, and they are corrected by the straight lines of the perpendicular mirror. One feels that that mirror was placed there for that reason, the best of artistic reasons, and one hopes that Mr. Shannon put so many screws on the smaller instrument and so few on the large viol, not out of any knowledge of such things, and he may have much, but because they came thus under his hand, part of the picture as he mentally foreshadowed it. It is obvious from this drawing that the study of such things sometimes tells, but for the moment it is to be believed that their placing was instinctive, and as much a matter of inspiration as the design of the drapery and the balance given by the shadows thrown faintly on the wall. Amendment and detail may follow his first impulse, in rapid afterthoughts, but his drawings

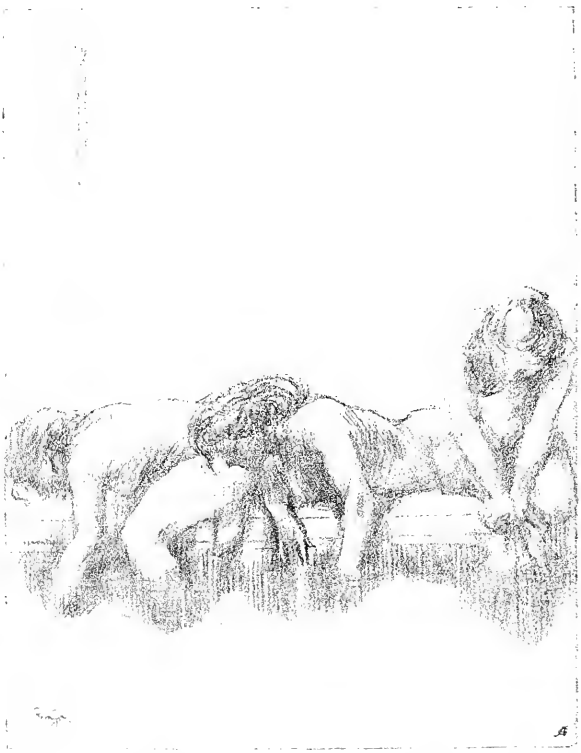
NO. I. THE STONE BATH SERIES FROM THE LITHOGRAPH BY C. H. SHANNON

"THE THREE SISTERS." FROM THE LITHOGRAPH BY C. H. SHANNON

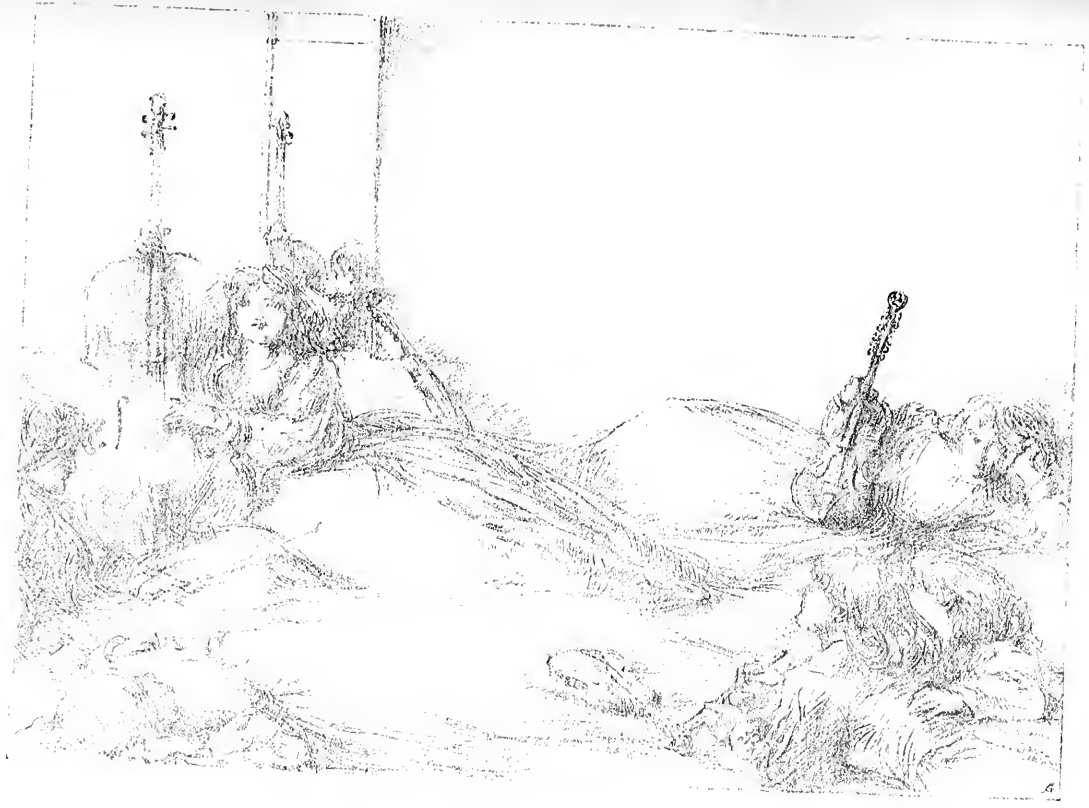
sometimes seem to contain a challenge as to whether we would have held his hand to accuracy at the expense of those hardly divined inner motives.

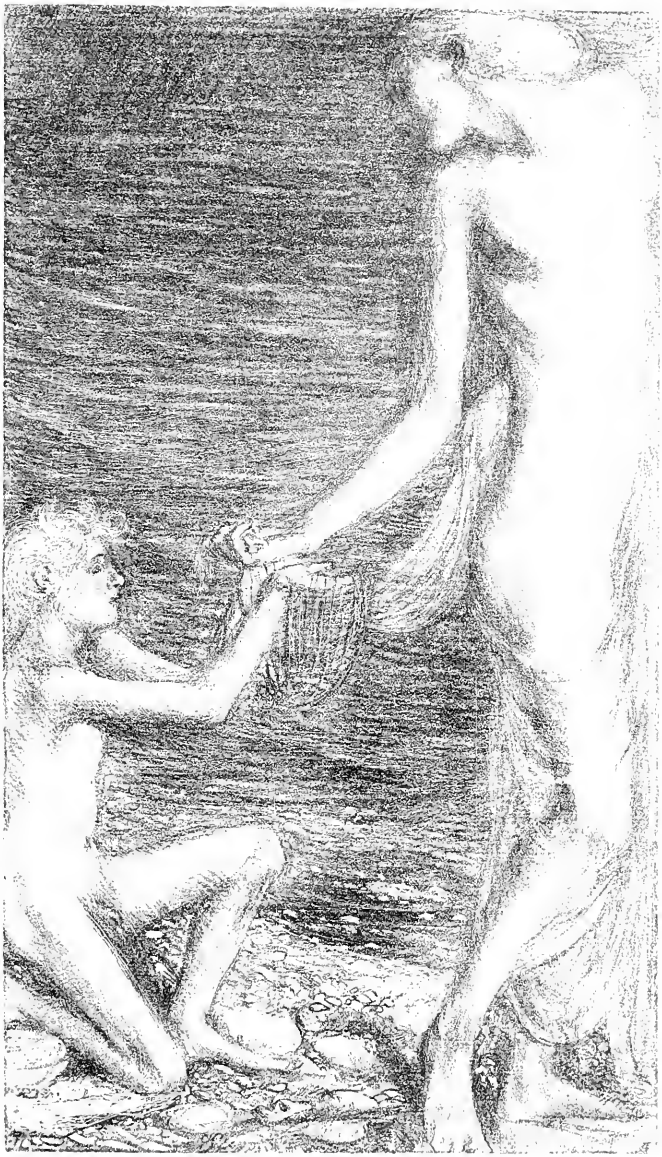
In the drawing entitled *The Three Sisters* we cannot help sharing some of the delight that must have gone into the drawing of the dark case against the white of the rest of the picture. From his memory of an effect the artist has set this scene, at once one of the most beautiful and one of the least attractive of his lithographs. There is some ugliness in its composition, yet in its massing of dark against grey and grey against white, and in the delicacy of suggested detail, it goes beyond the other drawings here illustrated. In the outlines and the folds of the sleeves of the bending figure one feels that the quality of the drawing goes about as far as it can be taken—further, indeed, than it has been taken at any time in the particular modern quality of sensitiveness. Albeit, the figure in itself is not beautiful, and its action is not one of grace. It is easy to forestall the criticism of anyone who is quite matter-of-fact as regards this drawing, as to the improbability of the positions of the figures and of their environment: such critics are welcome to their trivial standpoint, perfectly sound and justifiable so far as it goes — which is a very little way, not far enough to reach any remote conception of the unreal spirit in which the artist so often works with such a show of realism. The sympathetic quality of the drawing of the nude before the small round mirror is a revelation of Mr. Shannon's art; in it one is made aware of the appreciation of subtle and moving form with which he draws those nudes of his with their delicate and fragile beauty. It is apparent how with his chalk he has, as it were, caressed the drawing, returning to go over the never rigid outline, as a musician would strike a note a second time to hear again its pleasant sound.

A description of the lithograph entitled *The Shell Gatherers* is not to be embarked upon; more than any other it claims to be approached in the spirit in which it was conceived. Full of meaning and of beauty as it is, it has not so transparent and tangible a perfection as some of his other works. There is about it a certain mood of symbolism, emotional rather than intellectual. Fortunately the symbolism of some Pre-Raphaelism, bordering as it does at times upon the Sunday puzzle, does not menace the charm of Mr. Shannon's art. Partly its charm lies in its elusiveness—a quality which places it with those high arts understood by the few; the few who, arriving at their knowledge after a long journey, or born themselves with incomplete genius, fall under the spell, having all else



NO. 2. THE STONE BATH SERIES FROM THE LITHOGRAPH BY C. H. SHANNON





"SHELL-GATHERERS." FROM THE LITHOGRAPH BY C. H. SHANNON

themselves but the habit of expression. The portrait of Professor Legros presents another phase of Mr. Shannon's art. In this portrait he makes, as it were, a concession to his adverse critics, those critics who are not in sympathy with the freedom of fancy apparent in so much of his other work —a freedom of fancy which is the explanation of their handling, as the restrained handling here is explained by the artist's reverence for facts which are as much a part of portraiture as they are not a part of the remote atmosphere which he is at so much pains to create in his other pictures.

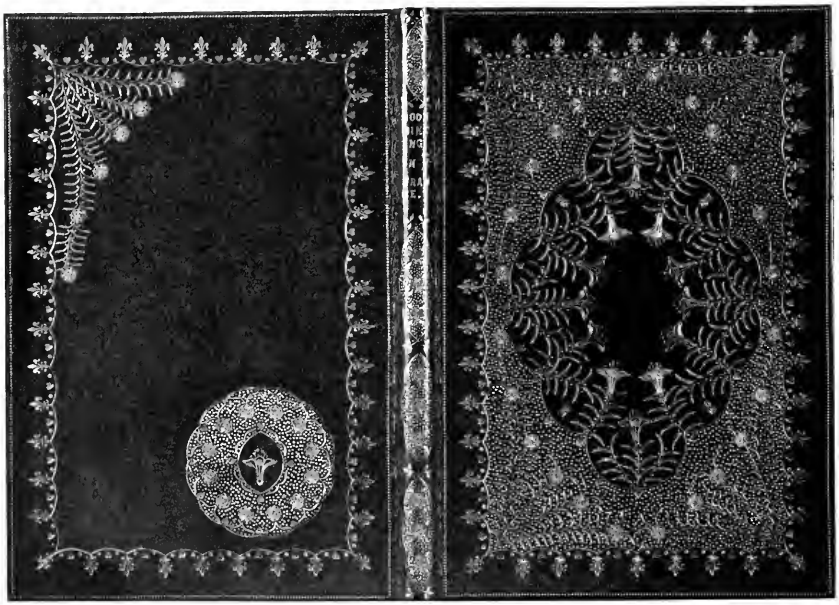
Disembarrassed from false standards, and free as air, the spontaneity of these lithographs is not a little part of all the pleasure that they give us, carried, as they are, so far by a hand that leaves them just where its inspiration passes away.

T. Martin Wood.

Design in Gold-Tooled Bookbinding. By Sir Edward Sullivan, Bart.

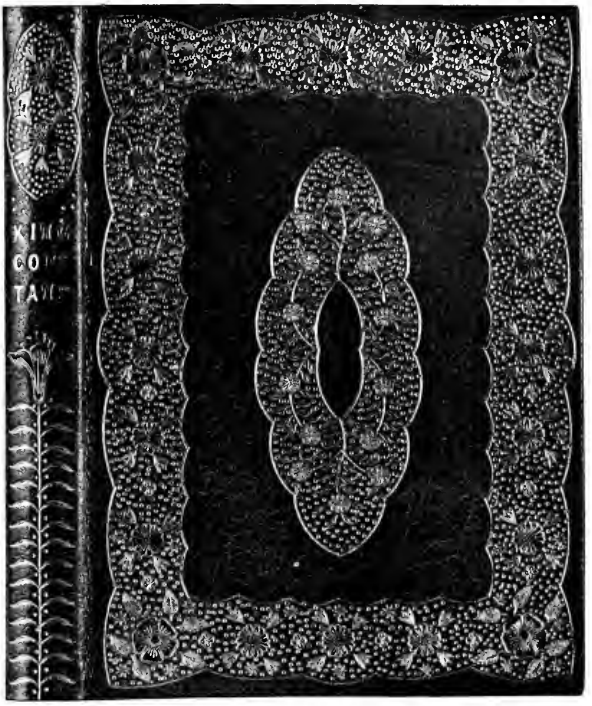
The love for tastefully bound books comes and goes; it waxes and wanes with the ever-varying sentiments and temper of successive generations—so far, at least, as the general literary world is concerned. It is true, of course, that the bibliophile, who represents a class comparatively small in number, has always a susceptible corner in his heart for a bibliopegic jewel — some choice example of craftsmanship which carries, as it were, the soul of the artificer, outlined in graceful curve or clustered loveliness, impressed upon its exterior—but in the case of the every-day collector the fashions of book-decoration change even as in all the other arts. Monastic severity is succeeded by a kindlier type of beauty; and this, in turn, gives place to more luxurious forms. The pleasing, though somewhat formal, strap-work intricacies identified with the name of Grolier and the Lyonnese school, pass in time into something richer and more ornate; until, in the hands of Nicholas and Clovis Eve, and those that followed in their footsteps, the main design is all but submerged beneath the excessive profusion of decorative effort with which their patterns are crowded.

Later, when the master mind has passed away,



BOOKBINDING BY SIR EDWARD SULLIVAN

and the restraint of the artist is no longer there to hold in hand the erring tendencies of capricious workers, degeneracy sets in, and beauty luxuriates into rankness, running riot even to the verge of gaudiness and offence. Design and artistic repose perish, and the degradation of confusion and eccentricity takes their place; until at last, wearied of unsatisfying glare, men of taste cry out for something of a nobler sort; and then, if only the artist be at hand to give them what they seek for, some simpler form succeeds that fills the eye with pleasure and satisfies at the same time the requirements of true art.



BOOKBINDING BY SIR EDWARD SULLIVAN

Book lovers are not agreed as to the object fulfilled by the richer forms of decoration on a bound volume. An eminent authority * on all that has to do with books has told us, entertaining a somewhat fanciful belief, that the external ornamentation represents, in a sense, a portal or gate, on the opening of which the contents of the volume are disclosed; and, speaking generally, that no scheme of design which failed to fulfil—at least, in approximate form — this quaint idea could be reckoned amongst the number of the correct. A more intelligible theory would, however, seem to be that book-covers were adorned simply at first, and afterwards with increasing elaboration, for the same reason that, at the dawn of civilisation, battle-axes, tomahawks, spear-heads, and other weapons of war or the chase were scored and zigzagged with crude attempts at decoration. As with them, portions of such objects presented a plain surface capable of being rendered more pleasing to the eye, so with the volume bound in a jacket of simple leather, there was a field on which the craftsman had an opportunity of adding a decorative something to vary the monotonous uniformity of a set of leather-coated books. In fact, the desire to decorate a book-cover is one and the same with what has led to the ornamentation of all other plain surfaces capable of such treatment, whether of stone, wood, metal, or glass.

The leathers available for the binding of a book are, of course, many in number; but not so for the binding of a book which is to carry some rich design upon its sides and back; for nowadays the artist who decorates a cover in gold-tooling, and means his work to live, is practically limited to one material—the best morocco. Labour and artistic effort are wasted if calf or Russia leather be made use of; for after some years, as these leathers are now tanned and prepared for market, the joints of the volume are sure to become cracked; and later on it is possible that the upper and lower covers will drop from the book which they were intended to protect and adorn.

* The late Mr. Bernard Quaritch.

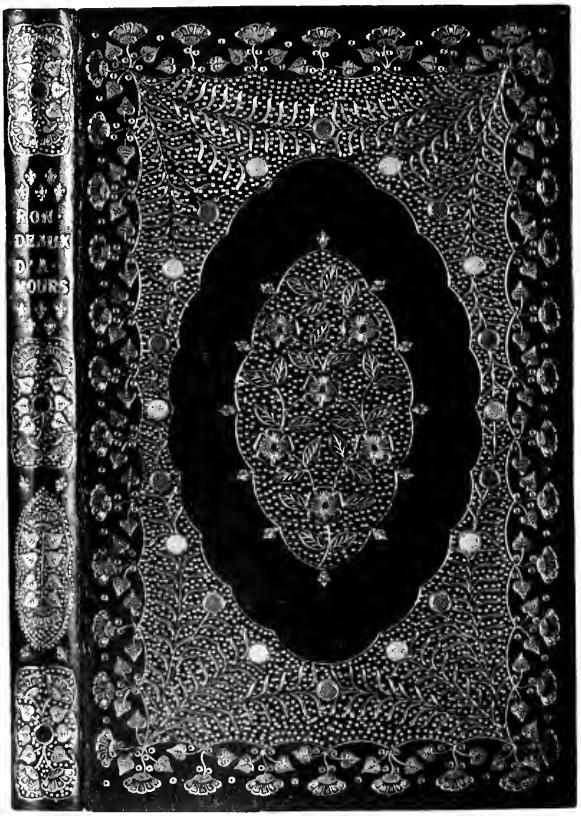
The artist-binder has, however, no cause of complaint by reason of this restricted field in the way of material; for, as a matter of fact, the very finest results in gold-tooling are only to be obtained from morocco; and the artificer who has once produced, upon this leather, some design that satisfies the soul of the artist within him, will never willingly go back to any other material.

But it is Design that mainly concerns us here—that all-important section of "finishing," or second division of the craft of bookbinding. Technique of a high order is, of course, essential to a first-class "finisher," but skilful technique in a "finisher" who works out some ignoble design is calculated only, in Hamlet's phrase, to "make the judicious grieve." The book may be perfect to the touch in all the delicacy of its polished exquisiteness, the lustre of each separate gold impression may be all that eye could wish for; each tool be gracefully and correctly cut; but the tools, as they show in the design, are themselves gathered into some fantastic medley of incongruous detail which, though it cover the field with brilliancy, yet lacks the convincing and satisfying effect which is alone the outcome of an artist's mind working artistically within the limits of an art that he loves and understands.

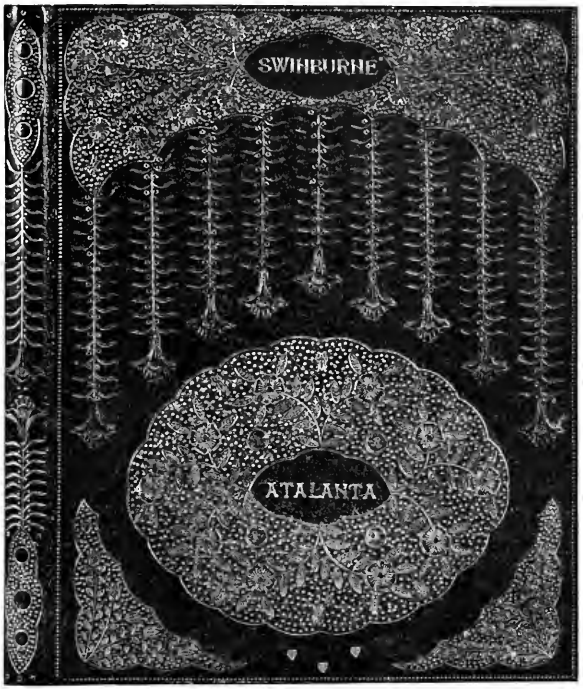
Then, again, a good design in the case of a "mosaic" pattern may be completely spoiled by a want of harmony in the colours of the inlaid leathers; for although gold-tooling goes far to soften the crudities of clashing colours, there are certain combinations of hue which can never be reduced to anything approaching tranquillity when in juxtaposition

It is in the case of such extravagances—too often met with in recent times—one cannot but feel that the first canons of artistic treatment have been set aside in the framing of the design, or that the designer has shown himself to be ignorant of the especial condition of true ornament—that it be beautiful in its place.

It is undoubtedly a fact, however, that the last fifteen or twenty years have seen a vast improvement in the matter of design in English book-ornamentation. For quite a long time previously there had been little in the way of originality to commend the work that was being produced, or to distinguish it from the somewhat commonplace conventional forms which had been adopted by



BOOKBINDING BY SIR EDWARD SULLIVAN



BOOKBINDING BY SIR EDWARD SULLIVAN

British binders for a period of about a century and a half — forms, too, which, though differing from one another in trivial variation of their component parts, seemed to have been accepted, by designers and book-lovers alike, as the be-all and the end-all of the bookbinding craft in this country, and as something beyond which no one had the courage or imagination to pass.

The welcome change came at last—an outcome of the late Victorian revival identified so largely with the name of William Morris — and it soon became apparent that there were new schemes of composition, and fresh possibilities of tool-designing, which —in the hands of an artist who cared only to remember what was best in the past, and who had the daring to shake off the yoke of routine which for so long had stifled all thoughts of emerging into originality —were capable of producing, in the eyes of persons of correct taste, decorative effects of grace and beauty to which the English bibliophile had for more than a century been unused.

Contemporaneously with this renaissance of the art there sprang up amongst book-lovers a more widely felt desire for the possession of beautifully bound books. Such changes of fashion on the part of collectors are somewhat difficult to account for, but it is possible in this case that the alteration of sentiment was to no little extent influenced by the Exhibition of bookbinding given by the Burlington Fine Arts Club in the year 1891, as well as by the sumptuously illustrated catalogue published shortly after, which contained an extremely large number of facsimiles in gold and colours of the choicest examples of the decorative work exhibited —a volume which, of its kind, is yet without any rival.

The practical pioneer in bookbinding under the new and improved conditions was Mr. Cobden-Sanderson; and his ornamental bindings, in a style altogether his own, have not yet been surpassed in any country.

It is curious that while in England design may now be said to have reached a high level, France, with all its great tradition of bygone glory in this direction, has remained for many years past all but stationary. French technique is still of the highest order of excellence, but it is mainly expended upon imitation; and when the Frenchman ventures on originality the results are too often what Ruskin would call "a glittering vacillation of undisciplined enchantment."* What is still more singular is that French decorative binders believe that the art does not exist outside of their own country—such, at least, was the view of one of the best of their artistic craftsmen, Marius Michel, who, in the year 1878, when design was no better in France

* "Seven Lamps of Architecture," i., 229.

than in England, remarked, "Partout on relie des livres, mais la Reliure d'art ne se fait actuellement qu'en France."*

To other eyes than a Frenchman's it would look as if the art in France had never completely recovered from the ruthless attack made upon it by the Revolutionists at the end of the eighteenth century, who not only discouraged by forcible means the binding of books in luxurious casings, but sought out, and actually destroyed, many magnificent specimens of the finest work found in the libraries of the Aristocrats. It was this senseless crusade which led to the flight to England of many Frenchmen, who carried on the craft of bookbinders successfully as refugees in this country, and to some extent to the advantage of our English workers.

The examples ot my own designs here illustrated are all "mosaic" in character. The decorative effect in such cases is largely due to a harmonious blending of inlaid, or superimposed, pieces of coloured leather set in contrast with the differently coloured ground in which they are, as it were, imbedded. The labour involved in the doing of work of this class is, roughly speaking, about twice what is expended on the production of a merely gold-tooled pattern, each piece of added colour having to be attached with care and neatness to the spot it is to occupy in the general scheme of composition. The warmer effects produced in this way will invariably repay one for the extra time and trouble—always provided that some artistic taste be shown in the selection of the colours used, and that no violence of contrast be attempted in the general arrangement of the design.

Each of these reproductions is also meant to illustrate a principle which Mr. Cobden-Sanderson and other high authorities on the subject have constantly sought to inculcate—namely, that artistic results in the way of design are more readily to be obtained by the use of a few tools than by using a large number—the very variety and multiplicity of the *petits fers* themselves in the latter case always tending to minimise or dissipate the direct simplicity of the main design.

In one place only is a modified extravagance, in colour or design, to be allowed, and where it is least likely to offend a bibliophile of taste; and that

BOOKBINDING BY SIR EDWARD SULLIVAN

* "Essai sur la Décoration extérieure des Livres." Paris, 1878

is in the "doublure," or inner lining of the cover. In ordinary cases this portion of a book is occupied by the so called "end-papers," which, through many centuries now, have occasionally been of even a flamboyant type in pattern and in colour. Accordingly, when leather takes the place of paper here, one does not so keenly resent a deviation from simpler methods of decoration as one would if the form of ornament adopted were found impressed upon the outside of the volume. Besides, the exterior of a book is constantly exposed, in a greater or less degree, to a wear and tear which does not affect the "doublure," owing to the protection from rubbing afforded by its position. I am at the same time, however, far from advocating extravagance in any direction or quarter in the matter of a well and tastefully bound volume.

In the example illustrated on page 34, will be noticed a variation from the more usual practice of making the upper and the lower covers of a book identical in design. In such a case it is well that the difference should not be too marked; and however the upper pattern may vary from the lower, there should never be wanting some strong suggestion of relationship between them in the detail or general outline of their diversified forms.

The question whether the exterior design on a book should be to any extent symbolical or indicative of its contents is one which has frequently exercised the minds of artistic bookbinders. In times past the great Roger Payne was amongst those who used—occasionally, at least—to regulate his patterns by the nature of the subject-matter of the volume which he was binding. Looked at from an artist's standpoint, there does not seem to be anything against such a practice, so long as some obvious and easily intelligible connection can be established, by form of tool or general scheme of decoration, between the outside and the contents of the volume. Marius Michel is worth quoting on this matter; and his observations may account for the too frequent instances of eccentricity with which we are familiar in the case of modern French forms of decoration: "Ce qui distinguera les reliures artistiques de la fin du dix-neuvième siècle des reliures anciennes, c'est la recherche de l'appropriation du décor au sujet de l'ouvrage; recherche qui est devenue le desideratum de tous les nouveaux amateurs de livres modernes. L'impulsion est donnée, le mouvement se dessine chaque jour davantage et malgré la résistance routinière de quelques prétendus classiques, qui dénient toute faculté créatrice aux artisans de leur temps et ne veulent encore sur leurs livres que des copies, on ne pourra plus l'arrêter." *

The danger in adopting such a line seems to lie in the overdoing of it; for the difficulties of devising new patterns, appropriate to the extent of being emblematic of what is treated in the book, are all but insurmountable when the innumerable varieties of subject are considered; and so, on the whole, the binder, except in some rare moment of inspiration, would do well to confine his efforts at appropriateness to some artistic form which will not at least be *in*appropriate to the character of the contents, or the period at which the book was composed or printed.

If he be uniformly successful in doing this, he will have gone far towards establishing his position as an artist in the truest sense of the term.

EDWARD SULLIVAN.

MODERN FRENCH PASTELLISTS: FANTIN-LATOUR. BY RAYMOND BOUYER.

EVERY master creates a world for himself, and the name of Fantin-Latour calls up an enchanted world, a melodious fairy-land, where Music herself appears personified under the guise of a beautiful young woman with angel's wings; for the melomaniac of Dauphiné, compatriot of Stendhal and of Berlioz, had the peculiar gift of interpreting on canvas the harmonious masterpieces of his favourite composers, Hector Berlioz and Richard Wagner, Schumann and Brahms, not forgetting Weber and Rossini. His work as a painter comprises portraits and compositions; his palette loves the true no less than the beautiful: two parallel tendencies which have made him the precursor of our reviving taste for the discreetly intimate and for the immortal—for poetry. His compositions are as delicate as his portraits are robust: here are invocations, dreams, harmonies; and love of music inspires them all. The history of our art will record the blossoming of these brilliant flowers in the somewhat ungrateful field of naturalism.

The misty indefinite medium of pastel naturally attracted the music-mad painter. M. Fantin-Latour worked in pastel; and the pastellist has treated the same subjects, the same themes of musical poetry, as the painter, the wizard of colour, and as the lithographer, the resuscitator of his art: passing from one process to the other these same subjects are transformed, imperceptibly changed in aspect without change of meaning, like variants or

* "L'Ornementation des Reliures modernes." Paris. 1889.

different readings of a single text. Here are no longer portraits, but only dreams.

At what period of his proud career as an artist did M. Fantin-Latour betake himself to pastel? Towards the end of 1876, when he returned full of enthusiasm from Bayreuth—a noteworthy circumstance which fully demonstrates the overwhelming influence of his passion for music. The solemn inauguration of the Wagnerian Theatre in its rural surroundings, and the four consecutive evenings of the *Ring des Nibelungen*, had dazzled his vision; the artist seized the pastel at the same time as the crayon of the lithographer, that he might record the floating images of his memory at once on the brown canvas and on the stone. He did not transcribe; he imagined, after having seen. The titles alone of his first two pastels may illustrate both this point of history and the artist's method: *Souvenir de Bayreuth* (*Bavière*) and *Scène finale de la Walkure*. The *Souvenir de Bayreuth* is but a free rendering of the first scene of *Das Rheingold*—the mocking trio of Rhine maidens. These were in the Salon of 1877.

During twenty years, from 1877 to 1896, M. Fantin-Latour exhibited pastels, alternating between his beloved musical subjects and themes more vaguely allegorical or mythological; translating the *Rinaldo* of Johannes Brahms, or the lovely duet from *Les Troyens*, a grave melody by Schumann, or the chaste rapture of some love-lyric; hymning his great compatriot Berlioz and the glorious anniversary of his inglorious death; incarnating music and musical apotheoses; or else clothing with new life figures personifying dawn and night, dreams and truth, the amorous utterance of Paris and the lament of Ariadne, magic dances and the temptation of a hermit, ingenious groups of bathing nymphs and of Cupids from pagan legendary lore.

There were some thirty of such pastels, not all in existence to-day, for the painter reproduced most of them in a less fragile material: more than one pastel drawing became a painting. Holding aloof, as he did, from the annual Salons after the beginning of the present century, the artist, moreover, abandoned the above-described method. Before the eyes of posterity the pastellist will be represented by fewer than a dozen delicate works; but with such a master quality speaks even more persuasively than quantity. Four selected examples will best express his musical inspiration: there is the *Souvenir de Bayreuth* (1877), or rather, a charming reduction of the lost original, which transfers to the Musée du Luxembourg the melodious opening of *Das Rheingold*, wherein the fair nymphs of the ancient river spiritually continue the Latin myth of the

"DAS RHEINGOLD" FROM THE PASTEL BY FANTIN-LATOUR
(In the Luxembourg)

(By permission of M. Vian)

PORTRAIT OF FANTIN-LATOUR
FROM THE PASTEL BY HIMSELF

"SIEGFRIED AND THE RHINE MAIDENS" FROM THE PASTEL BY FANTIN-LATOUR

(By permission of M. Viau)

sirens; there is *Siegfried and the Rhine Maidens* (1886), the meeting of the heedless hero with the sprightly water-nymphs before the dark hour of the tragical *dénouement*, a mute dialogue which at the time of the last Centennial Exhibition in 1900 accompanied the grand and touching scene of *L'Anniversaire* (1884), where the feminine creations of Berlioz come to pay homage at their author's tomb—a poetical idea which touches us the more after having so recently celebrated the centenary of France's great musician. And then there is the tender duet of *Béatrice et Bénedict* (1888), a nocturne in the depths of an old park, dimly illumined by obscure twilight reflections from a fountain. Berlioz and Wagner, those two hostile brothers, are reconciled by the sympathy of a master of the pencil.

That inward music spoken of by one of Shakespeare's heroines, which every man carries in himself, breathes in like manner from many other allegories. *Musique et Poésie* (1894), *L'Aurore et la Nuit* (1887), *Un Jugement de Paris* (1890), *Une Évocation* (1892), *Ondine* (1896)—a nymph whose rosy nudity is caressed by the blue-green wave, and who is more of an enchantress than the Germanised fancy of the Baron de la Motte-Fouqué could ever have imagined—are all of them pastels which attest the originality of a beautiful dream, and confirm us in our admiration for one of the masters of our own time. Dwelling apart, afar from mere ephemeral fashion, counselled only by his great initiators, Schumann and Prud'hon, M. Fantin-Latour contrived to endow with new life the familiar attributes of the ancient allegories; the soul of a poet animates his forms, rhythmic vapours enshroud them; his scenes are set in romantic landscapes; motes dance in the sunbeams; and his figures, nobly draped, move easily in their atmosphere. Finally, an *Étude* dated 1882, and as an exception almost a portrait, might be entitled *L'Éventail Rouge* and be given as a musical commentary on these lines of Victor Hugo, the painter's favourite poet:—

"Voyez-vous, un parfum éveille la pensée.
Repliez, belle enfant par l'aube caressée,
Cet éventail ailé, pourpre, or et vermillon,
Qui tremble dans vos mains comme un grand papillon."

This simple study, the sweet meditation of a fair young woman in a white evening dress, is the best pastel of the painter who made music visible. His very method of vibrant cross-hatching does in fact express the melody of the lines; and he reveals himself a musician by his mastery of *nuances*. Nowadays, when painting aspires to become musical, M. Fantin-Latour appears the herald of a new technique. But to speak fittingly of pastel as wielded by a poet it would be necessary, following

"L'ANNIVERSAIRE DE BERLIOZ" FROM THE PASTEL BY FANTIN-LATOUR
(By permission of M. Evrault-Pellerin)

the counsel of the philosopher in speaking of women, "to dip one's pen in the rainbow, and cast upon the page dust from a butterfly's wing."

RAYMOND BOUYER.

TRANQUILLO CREMONA—PAINTER. BY ALFREDO MELANI.

SUCH an artist as Tranquillo Cremona cannot be discussed apart from his surroundings; to neglect them would be like painting out the background of a picture. To appreciate this Milanese painter we must consider the conditions of art at the time before and while he was studying, as well as the man's quality and revolutionary spirit—for Cremona was the most revolutionary painter of his day in Italy. We must, therefore, look back to an even earlier time than 1836, the year in which he was born, and speak of those who came before him; for all we say of them will but add to our admiration for this artist.

Cremona, in fact, started from a point which many of his predecessors had regarded as their goal; he, too, before he turned to real life, worked at academic painting in which conventionalism reigned supreme instead of feeling and sincerity. In Italy, as in France, the modern spirit was soon to wage fierce war with academic tradition as represented by Camuccini and Benvenuti, men of talent who followed the lines traced in France by David. Against this school Cremona rebelled: Camuccini, like Benvenuti, was a hero in his day, and their example was disastrous; they encouraged students to admire Greek and Roman statues, but failed to see that their imitations were an insult to antique art. Ere long, however, the battle cry was raised; new ideas were in the air, and a new way opened up to youthful artists. In various exhibitions, beginning with that held at Parma in 1870, and in artists' studios, it was easy to see that war was declared between tradition and living nature. Battles are not fought without captains, and these were not lacking in Italy; they were not many, it is true, but they had strength and courage.

When Cremona was a young student the professor of painting in the Milan Academy was a man still affectionately remembered in Italy: Francesco Hayez. He was a Venetian residing at Milan, where he taught painting through three generations; and though Hayez was academical in the manner of his time, he was far from being rigid in his views; nay, among his fellows he was regarded as the representative of progress and life in art. Everybody in Italy knows Hayez's *Bacio* (The Kiss), the work not of a pedant but of a man who uses his palette for the expression of feeling. This picture, indeed, was the motive power of Cremona's

"THE SMILE" BY TRANQUILLO CREMONA

"A MOTHER'S LOVE."

earliest attempts, of his pictures before they became what we now find so interesting, so free from conventional formulas. In Cremona's first manner we can discern the artist who will tread his own path by the light of his own intelligence, and this gives the *Bacio* by Hayez special importance.

I have, before now, tried to set this popular painting in its true light—a pathetic picture of a volunteer kissing his betrothed—and I do not hesitate to assert that it laid the germs of a stronger school, of which Cremona was a leading champion. The influence of Hayez on the generation that grew up around him was profound. He was no less the artist of a transition than was Jacopo della Quercia at the time of the Renaissance, or again, than those artists who constructed the Porta della Carta at Venice; and they were not so revolutionary as Cremona, for the times were not ripe, and would have nothing to say to a painter who defied all systematic training.

Next to Hayez the first place in modern Lombard art must be assigned to Cremona; even Giuseppe Bertini, who succeeded Hayez at the Brera Academy, and taught Cremona, cannot fill it; for he, at the time when Cremona had revealed his strong individuality, had a few followers who, unaware of modern tendencies, stood apart or allied themselves with the recalcitrant party that condemned Cremona's new spirit of artistic expression, while it attracted youthful intellects.

Thus we see in Cremona two very distinct artists: the painter who in his first youth could not shake off the influence of his surroundings, and the painter who influenced them in his turn: attracted in his early works by the romanticism of the time, and loving form for its own sake in subserviency to tradition, while in his later manner we find him a master of ripened judgment, having his own ideal, and with a giant's stride leaving his teachers in the lurch. It is especially interesting to note the vast gulf which divided him from them, from his predecessors and his contemporaries, as soon as his individuality declared itself, and led to his second manner. In Cremona a new artistic era opened for Italy, and as time goes on this becomes more and more apparent, even to those who are unwilling

STUDY BY TRANQUILLO CREMONA

to recognise his strong personal influence. To them Cremona spoke his last word with *The Falconer*, the most remarkable work of his first period, and a really powerful painting. To this period also belongs a very charming and romantic picture, which might form a pendant to Hayez's *Kiss*, *Lovers at the Tomb of Romeo and Juliet*, an oil painting of considerable merit. Still, it is inferior to many another work by the same hand, though leading us naturally to *The Cousins*, a work which shows the portents of revolution.

Before going on to Cremona's second manner, to show how unmistakably school-work was the true starting-point of his development, I must note that, like his predecessors and his contemporaries, Cremona turned his attention to historical painting. At that period every artist sought his ideal in ancient history. Such assemblies of puppets were as common then as scientific assemblies are now. Hayez was an historical painter; but Cremona, while paying his tribute to the "learned school," was not the man to put his imagination at the service of others. His view was that a work is interesting in proportion to the absence of history and the presence of life and actuality; so, after a very brief delay, he went forward in the road pointed out to him by nature.

Among the few historical pictures which Cremona projected or executed, *Marco Polo in the Presence of the Great Khan of Tartary* shows that such a painter as he was can produce historical pictures which are at least less tiresome than such works commonly are.

This brings us to the really important phase of Cremona's career—the riper age, when he gave the rein to his ideal and his individuality. The pictures he then painted enable us to take the artist's mental measure—his artistic learning and the breadth of his views; and these mature works show us not merely an intellectual transformation, but a new scheme of technique, wholly subjective and personal, which makes us say at a glance, as we stand before one of his pictures, "That is by Cremona!" An artist can desire no more significant praise. Cremona, in his handling alone, is one of the most original of Italian artists—I might almost say the most original. In his art the brush work is wedded to the drawing, and design and colour compose a harmony which has taken its rise in the artist's imagination and soul. Nay, in his soul even more than in his imagination, for his later work is compact of sensibility and emotion. Cremona devoted his attention not merely to the lines of the figure, but to the inmost spirit which gives them their beauty. A line being to him an element that can never be dissevered from colour, he drew with his brush and palette; his eye took in together the form and the colour of the model before him. One of his critics very truly remarked that Cremona from the very first touch tried to present everything at once, and the soul appeared on the canvas with the substance, both being conceived of as one from the inception of the work.

STUDY BY TRANQUILLO CREMONA

"MOTHER AND CHILD" BY TRANQUILLO CREMONA

Cremona reached heights which might seem inaccessible. Consider *The Smile*, a masterpiece of truthfulness, noble and bewitching. I say noble, for the character of the head is dignified and the expression intense, giving us an impression stronger even than the reality would. Everything smiles in the picture—not only the lips and eyes ; and this is noble in art, a nobleness achieved only by privileged spirits. Although at first the technique may seem over-elaborate, it is not so ; the handling is spontaneous, and spontaneity is always simple. Thus in *The Smile* we have a most characteristic example of Cremona's art.

It will be noticed from the accompanying illustrations that a strong sense of the beauty of youth pervades Cremona's pictures ; children and girls, in an atmosphere of grace and love. This is true ; but nothing can be further from his art than the sensual passion which Tolstoï has cursed from his pontifical seat. Cremona is always chaste, and imuses into his domestic scenes the poetry that we find in the religious and narrative works of Botticelli in his day, and of Burne-Jones in our own.

Cremona, however, did not restrict his subjects to studies of youth ; we find in his works many figures of older persons. In his series of portraits, for instance, that of E. Marozzi, an old Milanese gentleman, is one of the finest. The painter has represented him standing with a newspaper in his hand, as if he had been suddenly addressed ; and the half-alert, half-absorbed look is rendered with striking vitality. Another no less life-like, is that of Vittore Grubicy, a painter and writer on art, who, with his brother Alberto, was one of the first to admire Cremona's work, and did much to make it more widely known. Cremona attempted every style excepting landscape, and also painted in water-colour, a technique which is little cultivated in Italy.

I did not know Cremona personally, not having come to Milan till after his death in 1878 ; I knew Grandi, his intimate friend, and we often talked of the painter. The time when Cremona lived was

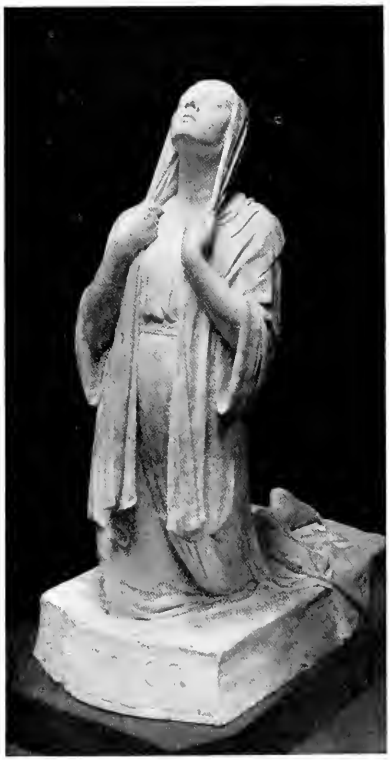
STUDY BY TRANQUILLO CREMONA

that of "bohemianism," and Grandi would speak of his simple and bohemian life, for Cremona's later style was not such as was likely to result in wealth. And, indeed, wealth is not prized by revolutionaries; the master, deserting the beaten tracks, knew that he was not painting for the public, who, believing in the Academy and its adherents, did not believe in the master's merits.

This has always been the fate of innovators; of Wagner and Berlioz in music, of Delacroix and Manet in painting, who were the butt of academic coteries. Cremona, if he were still alive, might say, like Delacroix: "For twenty years have I fought with the beasts!" And to this day the public and some survivors of the academic tribe do not understand his aims and work. It is only within a very few years that a sufficient sum could be collected to raise a monument quite unworthy of his memory, though marking some little improvement in the public taste and feeling. But in the mind of artists, at any rate, Cremona has entered into glory.

Though scorned during his lifetime, and for long after, by all but a few young spirits who bore him to the skies, he has at last made an impression on the Lombardy School; indeed, he is its true creator. His pictures were eagerly studied, and his bold innovations captivated young painters, who, it must be owned, sometimes imitated rather than understood him; but as time went on intelligent sympathy took the place of mere imitation, and artists derived great benefit from the study of their leader in Lombardy. Cremona himself always impressed on young painters that style does not consist in the application of principles, whether learnt in the schools or from the study of any great master, but in the free, individual expression of a man's personal artistic feeling; and his own art was a continual illustration of this axiom, which is worth many an essay on æsthetics.

ALFREDO MELANI.



"THE ANNUNCIATION" BY SIGRID BLOMBERG

"FULL MOON IN JULY" BY ESTHER ALMQVIST

SWEDISH ART AT THE ST. LOUIS EXPOSITION. BY MAUD I. G. OLIVER.

WITH the establishment in Sweden of the Academy of Art by King Gustaf III., Swedish art, which had practically remained dormant for a period of about two hundred years, was quickened into new life. This was towards the end of the seventeenth century. Since then, down to the present time, the encouragement to art, derived from the existence of so significant an institution, has borne continuous and good fruit. At the outset, celebrated Continental instructors were invited to the country for their assistance, thus ensuring high standards of technical excellence from the very start. So infectious was the craze for imitation of foreign ideals, that the general tendency of king and country alike favoured the introduction of both the languages and customs of other peoples. Moreover, this condition has continued to prevail until a quite recent date. In fact, the absorbing aspiration of a young artist has been to realise the time when he might leave for a few years—perhaps for life—his mother-country with the view of becoming a "recognised" artist.

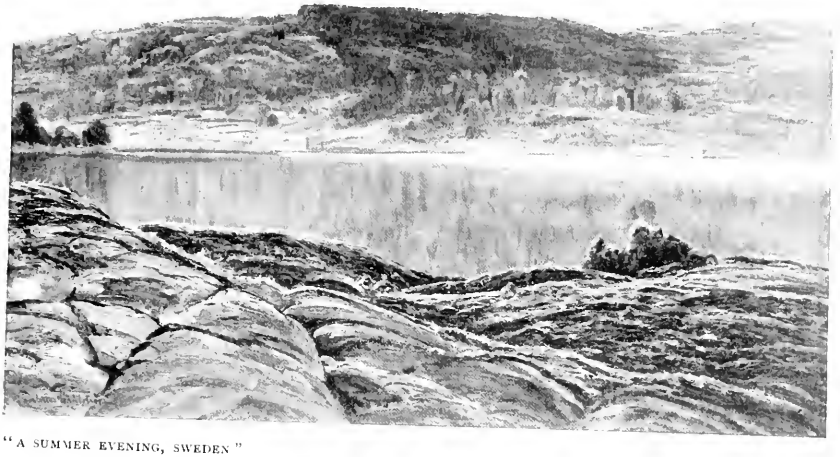
The disadvantage, however, of this too ready adoption of foreign sentiment was voiced about the year 1889 in a strong reaction against it by a set of enthusiastic young students located in various art centres of the Continent. The uprising was as effectual as it was general. Detached groups of artists met and discussed what, to them, seemed to be the burning topic of the hour—the artistic possibilities of their own land, with its freedom, poetry and beauty. And, as it was recalled to memory's vision, they talked of its rugged mountain sides, its plunging cataracts, its peaceful ravines and nestling lakes, all balanced in colour by the ether above, and by the telling notes of tiny red dwellings dotted over the mantle of white below; they talked of the sturdy peasant behind the plough, of the Lapp gliding over vast stretches of snow under the starry heaven of a

northern winter's night. Thus it happens that in no country of the world is art more national, more animated, or more true than it is in Sweden to day, convincing evidence of which is shown in the superb display from that country in the Art Palace of the Louisiana Purchase Exposition.

This is a magnificent collection, notwithstanding the fact that but one of the artist leagues is represented as a unit. Had all the societies responded, several times the allotted space would have been necessary for their accommodation and perhaps the showing would not have been of such uniform excellence throughout as it now is. The fact is, however, that the most prominent members of the other societies were especially invited to contribute work, which they have generously and creditably done. The commission was put under the management of A. Schultzberg, who has discharged his duties with perfect satisfaction and fairness to all concerned.

In contrast to the purely Swedish character of the present exhibit, one may note, perhaps, a radical departure from the French influence in the work displayed by Baron Gustaf Cederström, Schultzberg, Bohm, and others at the Chicago Exposition. Again, if one or another of the names at the latter exposition is missing from the walls at St. Louis, we are attracted by the work of several younger artists in their stead—Almqvist, Ankarcrona, Bergstrom, Bernhard and Emil Osterman, V. Smith, Vallen and Kallstenius—Kallstenius, who, with Schultzberg, is ranked as the greatest Swedish landscapist of the younger generation. Essays of the northern summer especially appeal to Mr. Kallstenius, and are rendered with equal facility whether enveloped in the full light of day flooding over the woods and pine hills, or in twilight wherein the deep blue air catches a golden radiance, or wrapped in the tender veil of night. With its silent reflection in the waters beneath, *The Evening*

"THE BLIZZARD" BY A SCHULTZBERG

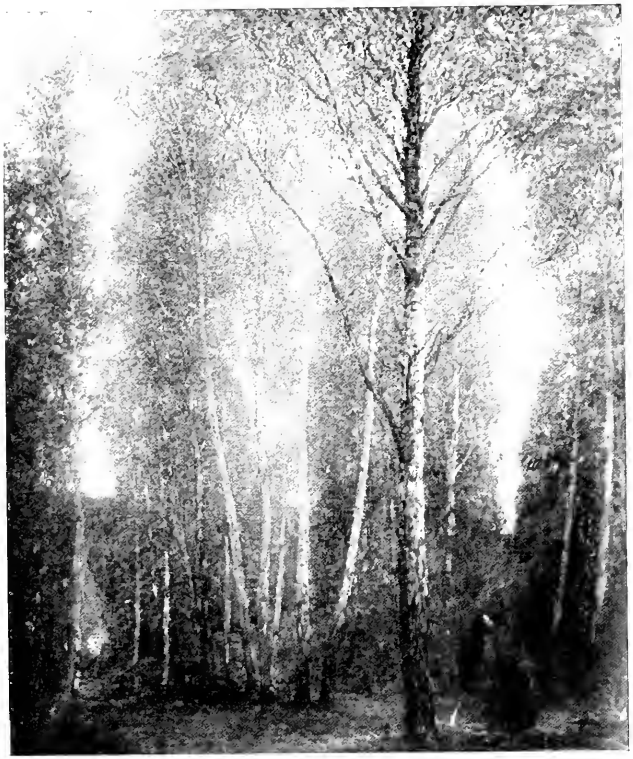


"A SUMMER EVENING, SWEDEN"

BY CHARLOTTE WAHLSTROM

"A WINTER EVENING"

BY A. SCHULTZBERG



"A MIDSUMMER MORNING" BY K. A. BORGH

"BATHING GIRL" BY ANDERS ZORN

Star, by this artist, is exceedingly poetic. Eleven years ago, when the young Schultzberg carried off an important medal from Chicago, the critics felt secure in presaging a future for this youth, who even then was known as "The Snow Painter;" and the prophets have not been disappointed in their prediction. To-day Mr. Schultzberg's work displays a personal tone and an element of virility that easily distinguish his manner as both convincing and impressive. A calm dignity pervades his canvas entitled *Winter Evening*, in which a forest of evergreens appears beyond the snow-covered hill, and from a cleft in which stretches a single towering pine that binds the lake, the distant mountains, and the sky to the note of white in the snow. The songs of music and the song of art are so closely allied that nature's melody may often be a common theme for musician and artist alike, so that one finds oneself wondering whether the fact that Mr. Schultzberg is also a musician accounts for the ability he possesses to attune his brush to the harmonies of his romantic land. At all events, a decided minor chord is struck in his subject, called *The Blizzard*, where the very spirit of the Norseman, who laughed in the teeth of the storm, seems aroused in the swirl of the snow, sweeping over intrepid pines, whose branches yield in obedience to the wild caprice of the tempest Alfred Bergstrom, who excels in paintings of sunsets over forests, bays, and mountains, shows a typical work illustrating in a true and imposing way the peculiar shading of a sunset in the Northland. Erik Hedberg's *Fox in Moonlight* is excellent, his *August Evening* is full of poesy, and *Evening in the Wilderness*, from the brush of Olof Arborelius, is a masterly work. Notice should also be made of the two large paintings by Anton Genberg and Oscar Hullgren, and of Wilhem Behm's *Foggy November Day*. A work that is attracting much attention, and that is almost Corotesque in feeling, is *The Midsummer Night* by Knut Borgh. This young painter is one of the two youngest landscape artists in Sweden. The other, Miss Esther Almqvist, whose work is likewise deserving of notice, shows sympathy and decorative sentiment in her *Full Moon in July*. Another of

"MOTHER AND DAUGHTER" BY CARL LARSSON

the several women-artists of Sweden is the landscapist Charlotte Wahlstrom, whose clever technique is admirably depicted in her *Summer Evening*. Among other painters of the younger "set" in landscape painting, Messrs. Carl Johanson and Gustaf Ancarcrona are rapidly carving for themselves enviable positions, and both of these excellent painters ought to win high renown ere long.

In the case of portrait workers the list is not so numerous as among landscape artists. Furthermore, the only element of incompleteness in the whole collection is felt in the absence of examples from such masters as Prof. Count von Rosen, Prof. Julius Kronberg, Richard Bergh, Emerik Stenberg, and some others. However, the works by some of the younger men partially compensate for this deficiency. Of these, Olle Hjortzberg, the very youngest of all, who holds the Stockholm Art Academy "stipendium," has presented an exceedingly striking subject in *The Holy Maiden on Her Way to the Temple* (page 58). Wilhelm Smith, also scarcely beyond his student and still in his travelling years, selects his incident from types and scenery of Southern Europe. Already his paintings are being purchased for the museums of Stockholm and Gothenburg, and his countrymen predict much for his future. The Österman twin brothers, who are gaining excellent success in their special line of portraiture, exhibit four works each. Emil Osterman, "the King painter," shows a frank, intelligent example of brush-work in his portrait of the landscape painter, "J." The inimitable Zorn is honoured by the space of nearly half a room being devoted to his work, the larger proportion of which consists of portraits, although some ideal compositions are among the number. His *Bathing Girl* is a treatment of restless, easy movement, of warm sunshine and of natural, glowing life. The drawing, *Mother and Daughter*, by Carl Larsson, possesses a delightful charm of simplicity and truth, a feature that is apparent in all the admirable works he is exhibiting. Exhibits by Gustaf Wallen, Fanny Brate, Lotten Bonnkvist, with a number of others, are worthy of mention, and help to put Sweden far to the front in the modern art world.

Perhaps there is no greater exponent of Swedish art at its best than the clever and resourceful painter of wild animals, Bruno Liljefors, a man who even in the days of his less impressionistic work sought only for truth, and who succeeded in breathing into his creations something that was more than the mere suggestion of nature. His paintings were the very essence and spirit of life, which he declared to us through his noble colouring and his wonderful

"EAGLE AND HARE" BY BRUNO LILJEFORS

"THE EVENING STAR" BY GOTTFRIED KALLSTENIUS

sense of movement. His *Eagle and Hare* at St. Louis is considered one of his strongest examples.

In the sculpture group in this section there is one work by a young and comparatively unknown artist—a lady—which proclaims, in its chaste, beautiful lines, a message of dignity, of sweetness and even grandeur. It is called *The Annunciation*, and is executed by Miss Sigrid Blomberg. In quite another style is the *Caliban* by David Ekstrom, another of the younger sculptors. To this class also belong the talented brother and sister, Carl and Ruth Mills, who each exhibit a number of admirable subjects. *Stormy Day in Holland* by the brother, and *Yvonne* by the sister, are both technically very fine. The three busts in porcelain by Herman Neujd attract much attention. Teodor Lundberg's *Ikaros* and *Wave and the Sea* are magnificent works, which well deserve the admiration they are receiving; and the splendidly executed bronzes by Gustaf Lindberg evince a genial charm that is gratifying indeed. Then that powerful piece of modelling, presented by Prof. Borjeson, in a bronze representation of *The Muser*, is only one out of eighteen superb contributions by a man who has an intelligent and decisive command of his craft. *The Muser* is a masterly conception; it suggests the eternal problem of existence, expressed in the meditative attitude of the strong, sculptural figure resting effectively on a large sphere. The composition also has been so subtly managed as to collect the interest in a cumulative manner, and finally to centre directly in and about the head as the objective point. The seriousness, the philosophic aspect of this work are impressive in their spontaneous directness, and in recognising these characteristics the earnest student is reminded of but two of the many great fundamentals belonging to the type of Swedish art.

The opportunity of becoming better acquainted with the inspiring style of present-day Swedish art is an epoch in the history of art in America, and for its privilege the art lovers of the United States feel themselves deeply indebted to the St. Louis Exposition of 1904.

M. I. G. O.

[For the illustrations to the above article we are indebted to the courtesy of the directors of the Louisiana Purchase Exposition Company who have kindly allowed us the use of their copyright photographs.—Editor, THE STUDIO.]

"THE HOLY MAIDEN ON HER WAY TO THE TEMPLE" BY OLLE HJORTZBERG

(See article "Swedish Art at the St. Louis Exposition")

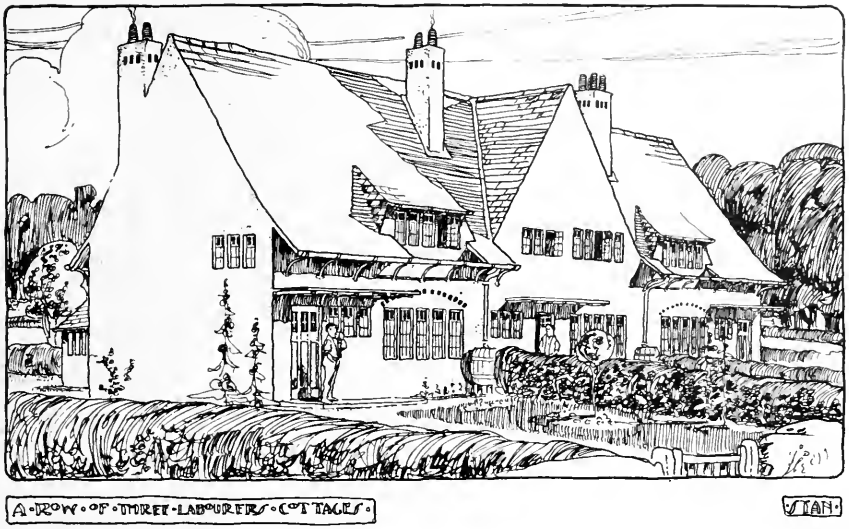
STUDIO COMPETITION. A. LXII.

DESIGN FOR A ROW OF THREE LABOURERS' COTTAGES.

IN this competition we are glad to be able once more to recognise a full and interesting response on the part of our body of competitors. We again asked them to submit drawings embodying their thought as applied to the designing of cottages, but we made their path easier by drawing a sharp and decisive dividing-line separating the small week-end home of the man-of-ease from the cottage of the worker—such as the farm-labourer and the gardener. Clear though we meant this line to be, we cannot honestly say that all the competitors maintained it, and several of the designs included such luxuries as halls and quaintly-devised inglenooks. Our instruction that the element of cost would be a strong factor in the adjudication of the award should have been the starting-point in considering the problem, and should have been sufficient to indicate an economical arrangement of plan, and a simple treatment of elevational features. The imaginary client for whom the drawings may be supposed to have been prepared clearly conditioned the whole design by the statement as to economy, and we regret that non compliance with this consideration has ruled so many of the competitors out of the category of possible prize-winners.

"THE MUSER" BY PROFESSOR BORJESON

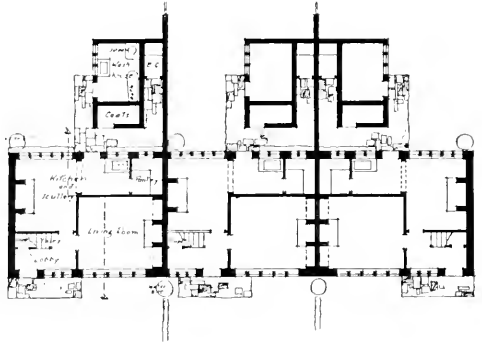
(See article "Swedish Art at the St. Louis Exposition")



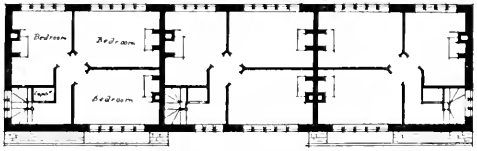
LABOURERS' COTTAGES (FIRST PRIZE COMP. A LXII) BY "STAN"

The response to the competition was so large that we do not propose, on this occasion, to pass in view each and every one of the designs submitted, but we have made a careful selection from them, and proceed this month to deal with the first instalment of these.

Sammy (page 63) sends a set vigorously drawn in brown ink. Like many others of the competitors—nearly all, in fact—he disregards the annoying condition insisted on by many local authorities under which the party-wall must be carried above the roof. This would be fatal to his dovetailing arrangement of bedrooms. The plan and elevation are both alike simple and well thought out; but it hardly seems likely that the £50 allowed in his estimate would be sufficient to cover the cost of drains, fences, and water-supply. *Tyrol's* plan (page 62) has the advantage of providing his hypothetical tenants with a bath, which is an excellent arrangement, and is here placed in the kitchen, in the floor of which it is sunk. Too few of the competitors have considered this point. The nine-inch exterior walls have reduced the cost of this design, but we cannot say that they always prove efficacious in keeping out the weather. The design of *Alex* (page 64) is drawn with a very pleasant feeling. We cannot be sure of the construction of the overhanging walls of the first floor. It seems to be asking projecting joists to do rather much when they are supposed to carry both walls and roof. The arrangement of massing the w.c.'s together is far from satisfactory. The small scullery, which just takes the sink, is a good feature in his plan, seeing that cottagers so largely live in their kitchens. In *Sandy's* set (page 65) the bedroom over the kitchen (as presumably the others) has but four feet in height from floor to plate of sloping roof. The ground-floor projecting windows could not be roofed and ceiled in the small moulding shown. *Stan* sends a vigorous perspective which we illustrate on this page, in which a happy effect is obtained by eaves of considerable projection, while his scale drawing (page 60), shows a back elevation which would work out effectively. The plan is good and compact, and the staircase, though a separate feature, is economically treated as regards space. The scullery recess leading out of the kitchen is a good arrangement. Many of the competitors have planned the scullery as a room of some size. This is unnecessary, as all that is wanted in such cottages is a recess large enough to hold a sink and a worker, and thus prevent the floor of the kitchen from being splashed during "washing up." We could wish that *Stan* had provided the bath that so many estate proprietors now insist on as a

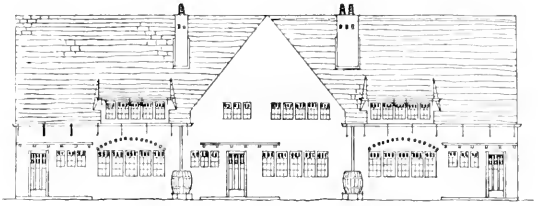


Ground · Plan

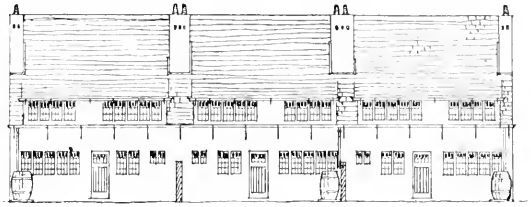


Chamber · Plan

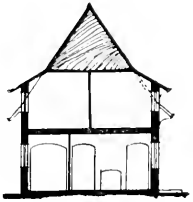
PLANS OF LABOURERS' COTTAGES (FIRST PRIZE COMP. A LXII BY "STAN"



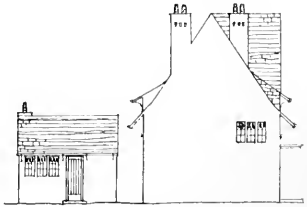
Front · Elevation



Back · Elevation

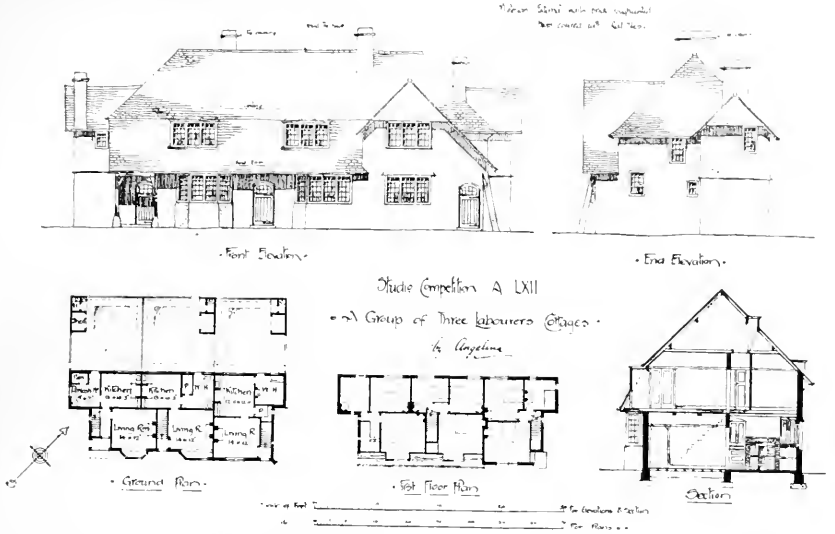


Section A·A

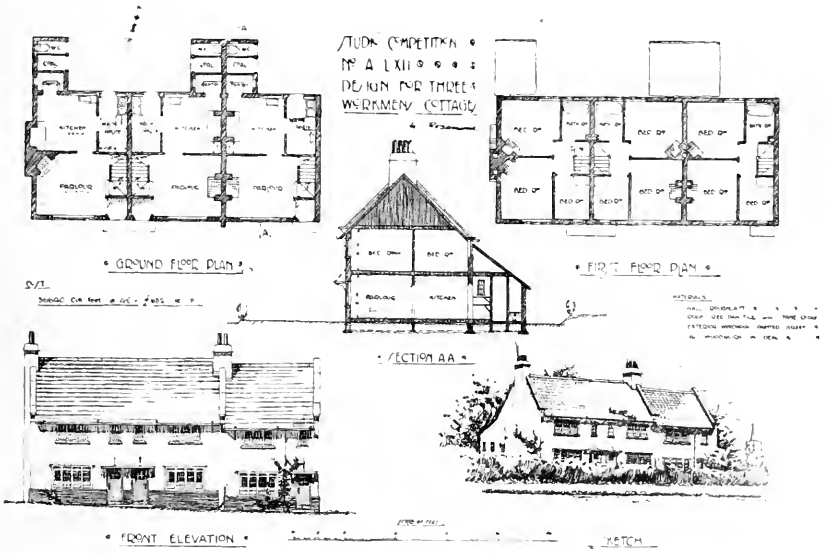


End · Elevation

ELEVATIONS OF LABOURERS' COTTAGES (FIRST PRIZE COMP. A LXII) BY "STAN"

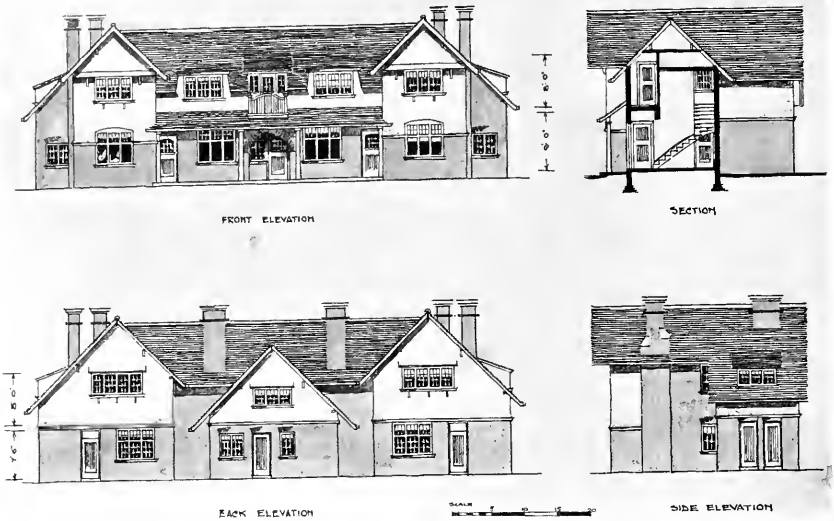


LABOURERS' COTTAGES (SECOND PRIZE: COMP. A LXII) BY "ANGELINA"

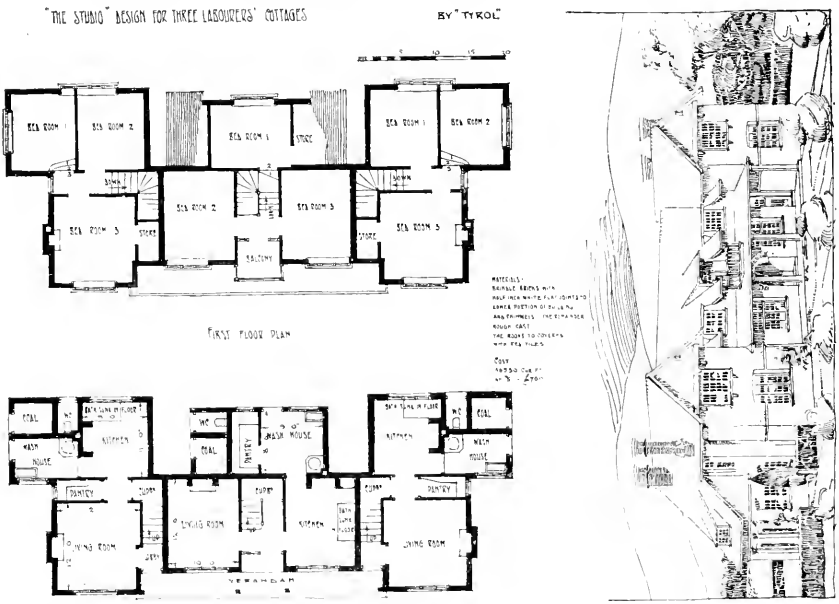


LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "ROSAMUND"

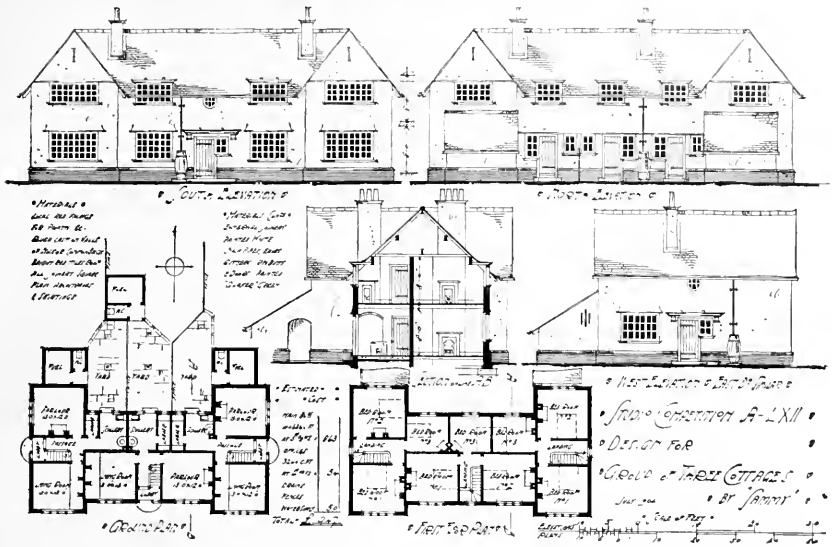
"THE STUDIO" DESIGN FOR A ROW OF THREE LABOURERS' COTTAGES BY "TYROL"



"THE STUDIO" DESIGN FOR THREE LABOURERS' COTTAGES BY "TYROL"

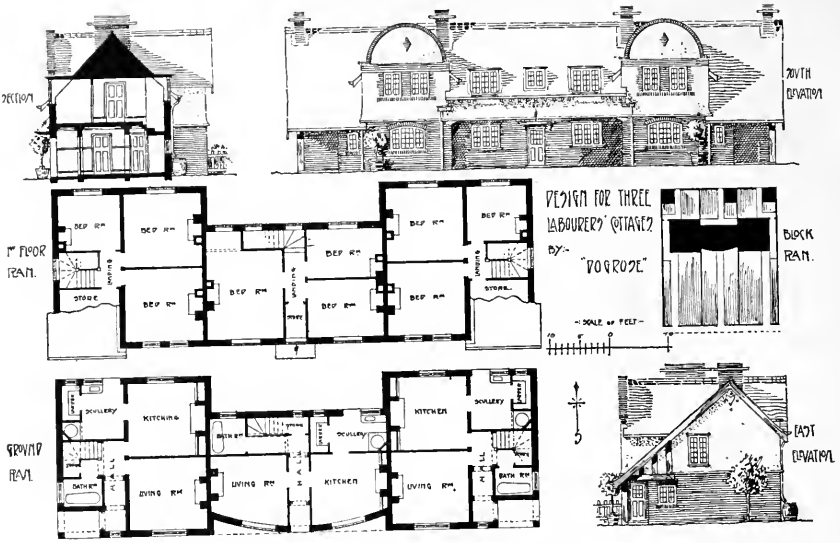


LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "TYROL"



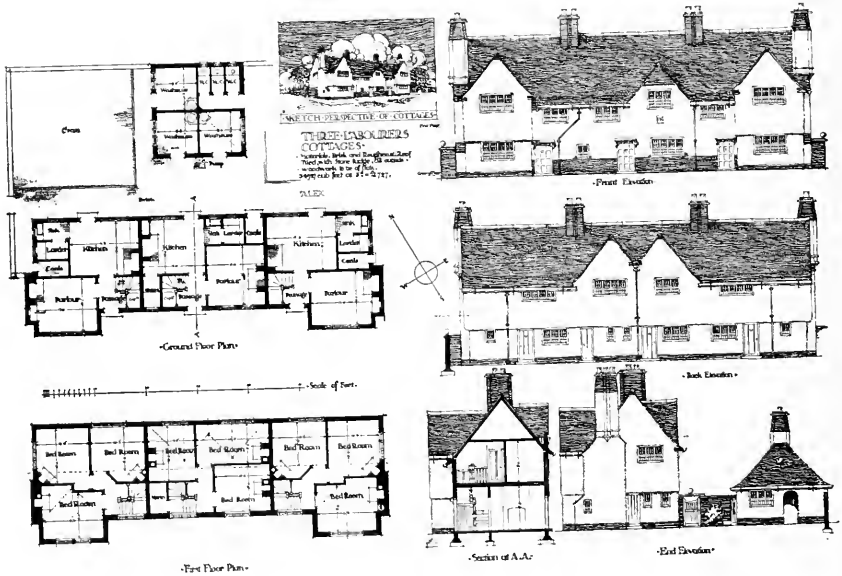
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "SAMMY"

LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "TULIP"



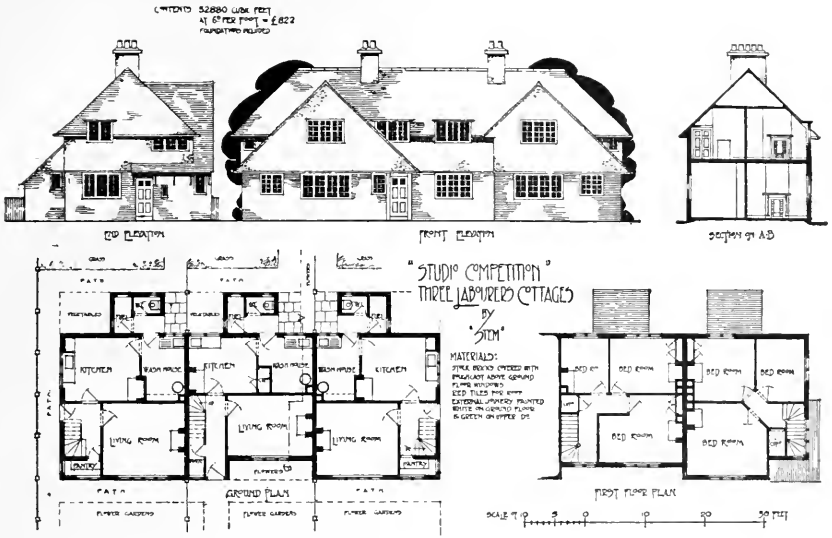
LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII)

BY "DOGROSE"

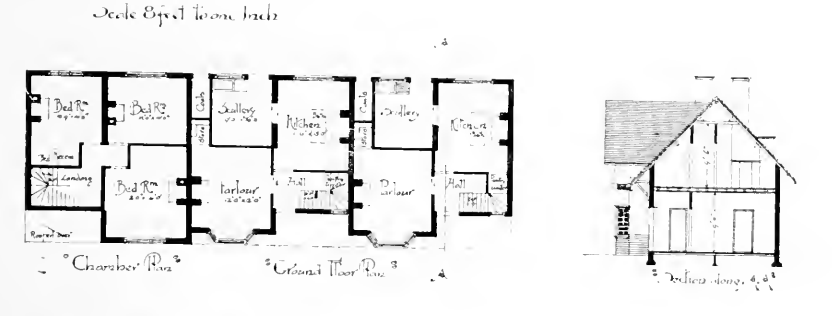


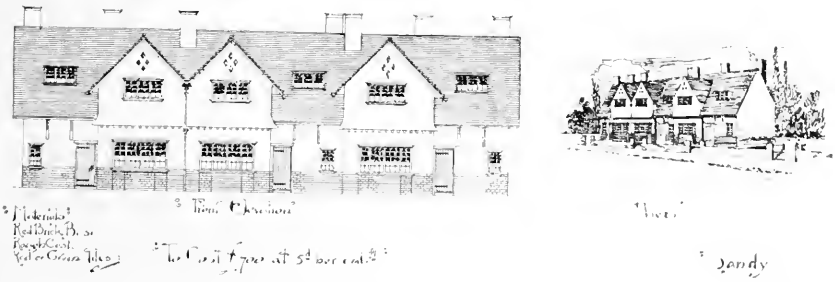
LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII)

BY "ALEX"



LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "STEM"



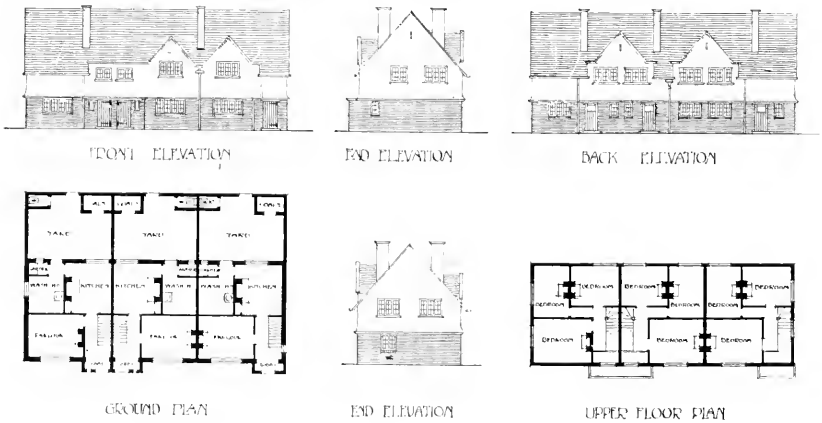


LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "SANDY"

LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "CALIBAN"

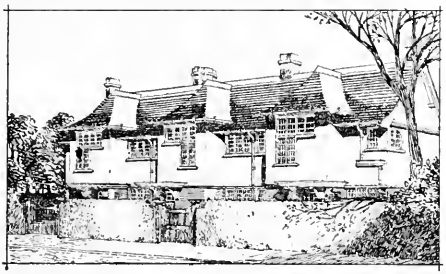
a group possessing true cottage feeling, but a lead flat and a V-gutter are things to avoid as far as possible. The design sent by *Pierrot* (page 67) has a very engaging little perspective sketch, and a plan showing considerable ingenuity. Bedrooms 18 ft. long, two w.c.'s, and a first-floor bath-room, all, however, suggest the middle-class villa, rather than the working-man's cottage. The plan, sent by *Tulip* (page 63) has taken into consideration, which few of the others have, that it is necessary, or, at all events, desirable for the occupant of the middle of three cottages to reach his back garden or yard, as the case may be, without crossing that of his next-door neighbour. It does not indicate, by the bye, how it is proposed to light the staircases. The scullery is somewhat difficult of access from the kitchen. *Stem* (page 65), shows a washhouse approached from the kitchen—never a very wise thing, as giving opportunity

necessity. *Dogrose* (page 64) errs on the extravagant side in providing a special bath-room. His semi-circular gables and red-brick quoins would be a happy elevational feature, but we hardly approve of his huge stone slab below the chimney cap. This would collect wet and only increase the difficulty always experienced in preventing it from descending the shaft. The pretty little drawing of *Caliban* (on this page) suggests very pleasantly

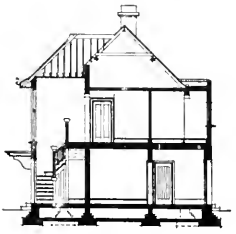


BY "CALIBAN"

LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "CALIBAN"

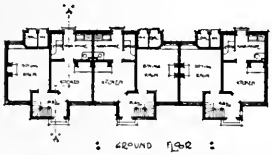


BY PIERROT

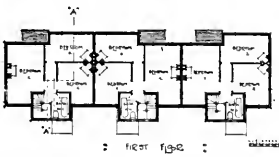


: SECTION A-A :

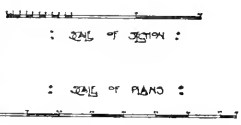
DESIGN FOR THREE LABOURERS' COTTAGES :



: GROUND FLOOR :



: FIRST FLOOR :



: SCALE OF SECTION :

: SCALE OF PLANS :

LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII)

BY "PIERROT"

or the house to become full of steam on washing-day. The pantry, by which one may imagine he means larder, is, in each case, some distance from the kitchen. *Angelina's* plan (page 61) is simple and well-contrived, and by a little ingenuity it might have been arranged that the doors of the back bedrooms of the left-hand house were more than about two feet wide. The elevation is quiet and cottage-like. *Rosamund* (page 61) has obtained a pleasant effect by imagining a fall of eighteen inches or so in the level of the ground. The plan is simple, and the house would be inexpensive, though we hardly think it could be carried out at so low a price as 4½*d.* a foot.

(To be continued.)

STUDIO-TALK

(From our own Correspondents)

LONDON.—The Academy is said to be contemplating a revival of the class of members known as Associate-Engravers, which has been allowed for some considerable time to remain without representatives. In past years many of the more distinguished men who practised the art of engraving were elected to the Associateship and were accorded by the Academy the recognition which was due to them on their merits. One of these men, Mr. Stacpoole, is indeed still living, but he has been for a long time on the retired list and no longer follows his profession. Engravers of his type are not now to be found; their place has been taken by the etchers and workers in mezzotint, who are certainly producing things which are in their particular way quite as worthy of attention as the engravings in line or stipple which were in fashion generations ago. As line engraving is now a dead art the new Associate-Engravers will have to be drawn from the ranks of the etchers and mezzotinters, and it will be interesting to see whom out of the many fine craftsmen who are available the Academy chooses. If it follows precedent, it will presumably prefer workers in mezzotint, for they are now, like the line engravers of other days, the reproducers of pictures old and new, and the translators of popular paintings into black and white. But if original engravers are required they will have to be sought among the etchers, of whom there are many who well deserve admission to Burlington House. Indeed, the difficulty will be not so much to find suitable candidates for the two Associateships which are to be filled, as to make the right selection from the crowd of men who are available.

The intention of the Academy to include in its winter exhibition a representative collection of the works of G. F. Watts is entirely to be commended. If, as presumably will be the case, it takes care to secure a really adequate display of his perform-

ances at the various periods of his long career, the demonstration of the powers of an artist who ranks deservedly among our chief masters ought to be particularly convincing. The contribntions made by Mr. Watts to British art in imaginative composition, landscape, and portraiture, have been so valuable and so important that he is entitled to extraordinary consideration ; and the Academy, of which he was so long one of the most distinguished members, should treat his works with the utmost respect. It should not be difficult to fill the galleries at Burlington House with his productions, and if this is done we shall be spared for once the infliction of such shows of inartistic curiosities as have been presented there during the last few winters.

VASE IN "LANCASTRIAN" POTTERY
DESIGNED BY W. BURTON
EXECUTED BY THE PILKINGTON
TILE AND POTTERY CO.

VASE IN "LANCASTRIAN" POTTERY
DESIGNED BY W. BURTON
EXECUTED BY THE FILKINGTON
TILE AND POTTERY CO.

From the few facts which have been allowed to leak out concerning the doings of the Academy during the past season, it would appear that the effect upon that institution of the Chantrey agitation has been decidedly beneficial. The number of visitors to the spring exhibition was greater by many thousands than it was in 1903, and there was consequently a considerable increase in receipts. As the season was not particularly favonrable for indoor shows, and as the exhibition itself had no sensational features which would be likely to please the general public, this accession of prosperity could only have been dne to the advertisement given to the Academy by the proceedings in the House of Lords. It is worth noting, however, that though there were more visitors than usual to

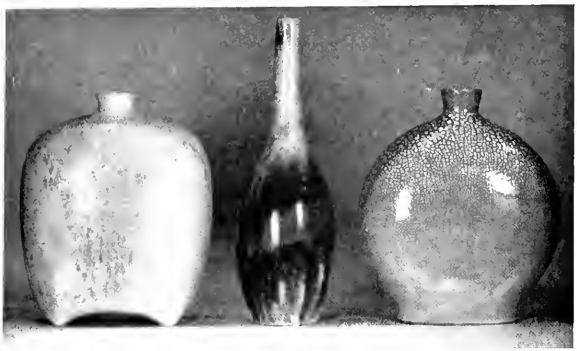
the galleries, the sales were decidedly below the average, so that obviously the people who came were inspired more by curiosity than by any idea of art patronage. Possibly the very popularity of the show made it unsuccessful as a market. The collector is a shy person who likes to ruminate in solitude, and he is apt to be scared by a crowd. It is very likely that some such reason as this accounts for the notorious inefficiency of the Academy as a selling place; the man with money will not come there to be jostled by thousands of sightseers whose only feeling is curiosity.

The efforts that have been made in recent years, both in Europe and America, to improve the potter's art have been undoubtedly commendable, and the worker in clay is probably at the present time nearer the true understanding of the art of his craft than has been the case for many years past. Honour is due to France for the first important lead given to the movement, and France was inspired in her work by a careful study of the ancient wares of Japan and China. Delaherche, Bigot, and Dammouse are among the names which stand prominent as leaders in the modern movement, and in consequence of their initial efforts ceramists in Germany, Holland, Denmark, America, and England have been encouraged to new enterprise.

ROYAL COPENHAGEN POTTERY BY V. ENGELHORDT

VASE IN "LANCASTRIAN" POTTERY
DESIGNED BY W. BURTON
EXECUTED BY THE PILKINGTON
TILE AND POTTERY CO.

We have, at various times, in the pages of THE STUDIO, referred to modern pottery wares of more than ordinary merit. Among the best of the recent productions are some examples made at the works of the Pilkington Tile and Pottery Company, under the supervision of Mr. William Burton and his brother, Mr. Joseph Burton. At an exhibition of this pottery, recently held at Graves' Gallery in London, some very distinguished examples of crystalline glazes were exhibited of a similar nature to those so successfully produced some years ago by M. Bigot, and since also essayed by many other potters. Messrs. Burton claim, however, to have introduced new effects, and the results attained by them are of much interest. The specimens of mixed

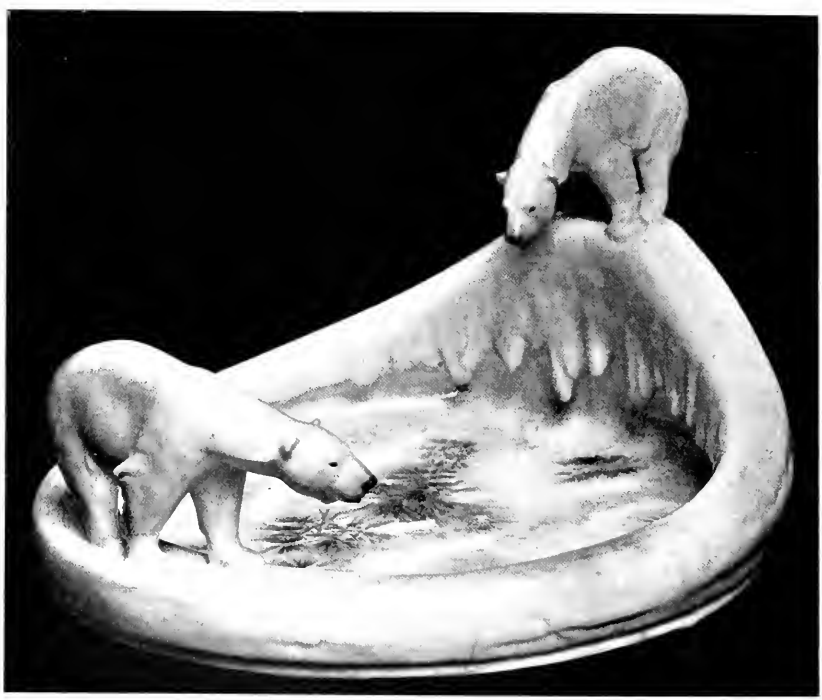


ROYAL COPENHAGEN POTTERY

DESIGNED BY PROF. ARNOLD KROG
GLAZING BY V. ENGELHORDT

able skill in manipulation. The "orange skin," "egg-shell," and "fruit skin" glazes, as well as their "metallic" and "transmutation" glazes, included many beautiful examples, and showed how very closely their Chinese prototypes have been imitated. The whole exhibition was one of unusual merit, and reflected the highest credit upon the potters responsible for the several pieces. Since the work of Mr. Taylor, of Birmingham, no more successful examples of glazed pottery have been produced in England.

colour glazes also shown by them were very delicate in their colour harmonies, and displayed remark-



"POLAR BEARS": ROYAL COPENHAGEN POTTERY WARE

DESIGNED BY C. F. LISBERG
GLAZING BY V. ENGELHORDT

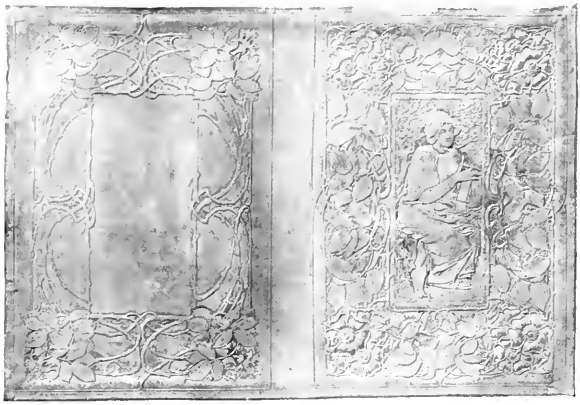
STUDY FOR A DECORATIVE PANEL, BY FRANK BRANGWYN, A.R.A.

POTTERY WARE BY C. V. KJER

The Royal Porcelain Works of Copenhagen have in recent years been experimenting in glazes, with the result that they have succeeded in producing upon porcelain some entirely new effects which reflect the highest credit on their potters. Their modelled pieces are of unusual excellence, and the example we are enabled to illustrate of two Polar bears upon an ice floe is a masterpiece of the potter's art. Another Danish potter, Mr. C. V. Kjer, whose productions are in a softer clay, has produced some most successful examples of *pâte-sur-pâte*, in which the modelling is especially good.

We give some further illustrations of works exhibited at the recent exhibition of the National Competition of Schools of Art at South Kensington. These include an embroidered panel by Irene Allen, a leather blotter-cover by Clara A. Miles, designs for tapestry by Katherine Lyon, book illustrations by J. C. Moody, and a majolica plaque by Esther E. Tatlow.

EMBROIDERED PANEL BY IRENE ALLEN



LEATHER BLOTTER-COVER BY CLARA A. MILES (PLYMOUTH TECHNICAL SCHOOL)

The panel by Mr. Brangwyn, A.R.A., which is here reproduced in colours, has notable decorative qualities and rare beauty of arrangement, and yet it is distinguished by that wonderful spontaneity of statement and freshness of manner which give a peculiar and characteristic charm to all Mr. Brangwyn's pictorial performances. He has in the highest degree the power, which stamps the accomplished craftsman, of concealing the more or less laborious processes by which his apparently easy results are attained. He never labours, and he never makes any display of cleverness for its own sake. His method, on the contrary, is perfectly straightforward and natural, and it has a frankness that is peculiarly attractive. In such subjects as this, he is seen absolutely at his best. The picturesqueness and the decorative possibilities of modern life have for him a special meaning, and he can give to every-day scenes an artistic significance which is quite beyond the reach of the ordinary artist. The secret of his

DESIGN FOR TAPESTRY BY KATHERINE J. LYON (NEW CROSS)

DESIGN FOR TAPESTRY BY KATHERINE J. LYON (NEW CROSS)

success lies in the fact that he is by habit and instinct a designer, and knows exactly how to subordinate to a finely conceived general scheme those minor details which a mere realist would make irritating by over-insistence. In Mr. Brangwyn's work there is never anything trivial. He is always dignified, strong, and thoughtful, always striving after high ideals, and always aiming at a type of beauty which shall be impressive in its largeness of quality.

BOOK ILLUSTRATION BY JOHN C. MOODY (REGENT STREET POLYTECHNIC)

BOOK ILLUSTRATION
BY JOHN C. MOODY
(REGENT STREET POLYTECHNIC)

From among the younger men who this season have challenged criticism in one-man-shows, the work of Mr. A. Romilly Fedden stands out as that of a painter having the secret of beautiful colour. A painter may possess this secret in silence or at least not make himself heard amongst all the cleverness that riots through our exhibitions, unless he advertises his work by its eccentricity or swims in with cliques whose every exhibition is a pose. And yet it is scarce enough for a painter to harbour a little refinement in many feet of coloured canvas, so scarce that where it happens it is with pleasure we allow it to claim our attention. Mr. Fedden is frankly experimental. Confining himself almost exclusively to the practice of water-colours, there

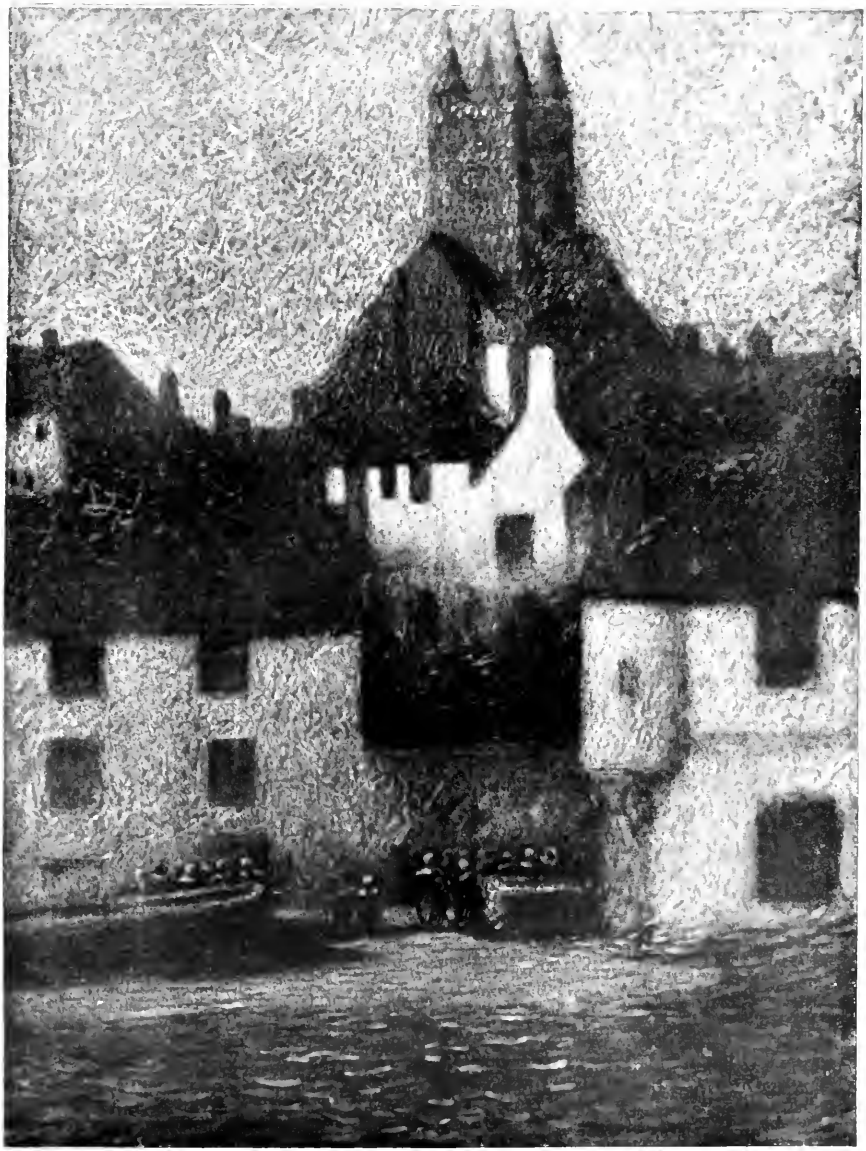
BOOK ILLUSTRATION BY J. C. MOODY (REGENT STREET POLYTECHNIC)

MAJOLICA PLAQUE BY ESTHER E. TATLOW (WOLVERHAMPTON)

is about his work nothing slick or defiantly easy, but a real effort is apparent to extract from his medium the utmost that careful thought, added to his instinctive sympathy with it, can contribute in the effects he strives for. Though his pictures are anything but laboured it is evident that afterthoughts which intensify a victory too easily come by are not excluded from his work. There are certain moods in nature with which Mr. Fedden is most in tune, as may be said of any painter whose art is not a species of mechanical scholarship to be applied at the bidding of the market. Mr. Fedden, whilst concerning himself most deliberately with these, which may be said to be the more evasive moods, rocks upon which the ships of the amateur go down, escapes now and then to other things, and by the same delicate and tentative workmanship arrives successfully at results of another kind. White buildings and heavy trees hiding the moon have affected his imagination, as they affect the imagination of Le Sidaner. Mr. Fedden has something entirely his own to say in his emotional rendering of window lights inlaid like gold upon the houses, silver in the light of the moon.

Mr. Fedden, who is a member of the Royal Society of British Artists, studied painting at the Herkomer School. Now that that school is closing it is interesting to see another of its students

"CORNISH COTTAGES, MOONLIGHT" FROM THE WATER-COLOUR BY A. ROMILLY FEDDEN



"AN ARAB CAFÉ" FROM THE WATER-COLOUR BY A. ROMILLY FEDDEN

striking out into the open field of art, with something his own to say and his own way of saying it.

LEICESTER.—The Arts and Crafts Exhibition held during August and September at Leicester was one of exceptional variety and interest. It was contributed to by nearly all the more prominent of our artist-craftsmen, but the Leicester element, as it should be, was very strong. In the main gallery the architectural drawings of Mr. Edgar Wood, A.R.I.B.A., the designs for stained glass by the brothers Messrs. Maurice and Edward Detmold, and the high quality of the needlework, attracted our first attention. A satin table-centre by Miss Ann Macbeth, executed by Miss Agnes Skene, and an embroidered screen by Miss Frances Pooley, called for particular notice. Mr. Charles Dawson contributed some book-plates, and of a high order of merit was the ceremonial silver key by the Messrs. T. S. and E. S. Elgood in the same room.

The jewellery by Mr. Joseph M. Doran, Mr. Bernard Cuzner, Miss Gertrude Wadsworth, Miss Eleanor Blagburn, and Miss Mary Barber, and the silver clasps of Mr. A. Fowler, show how busy our best designers are in ousting what is tawdry from the market by the production of so many beautiful things.

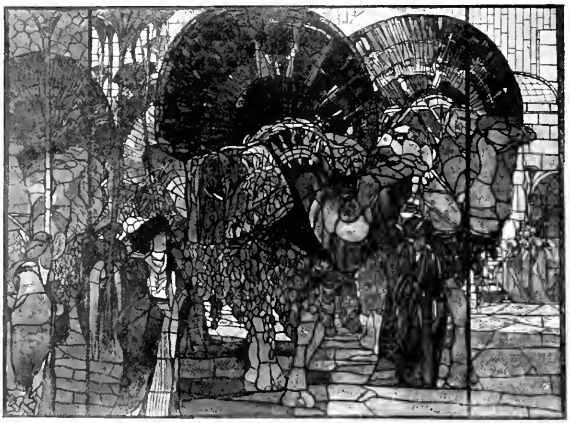
The book-binding exhibits were very strong, and we reproduce several of the more important ones. Those designed by Mr. F. Sangorski and executed by Mr. G. Sutcliffe were of an order that places them outside the run of such work by the distinction and refinement in the tooled designs. The work of Miss Jessie King, Miss Alice Shepherd, and Mr. S. Poole, done for Mr. Cedric Chivers' vellucent binding, was interesting, as work in this method always is, especially in the case of so original a designer as Miss Jessie King. The designs of Mr. J. S. H. Bates, too, contributed to the high standard of this section, as also did those of Mr. Francis D. Rye, whose bound book of Morris' "Lecture" cannot be too highly praised. Mr. C. H. Lawford exhibited a very attractive and altogether pleasant scheme for a mantel piece, with frieze and grate, in which a clock by Mr. R. Holloway and fender by Messrs. Elgood were included; its simplicity of arrangement and design is something

"A GIRL'S HEAD" FROM THE PENCIL DRAWING BY A. ROMILLY FEDDEN

attracted by the designs for leaded lights by Mr. Alexander Gascoyne, and the designs by Mr. Robert Evans, executed by Mr. R. Holloway, notably their processional cross. On the first floor the chestnut four-post bedstead, with hangings, by Mr. Ambrose Heal, jun., executed by Messrs. Heal & Son, and some of the other pieces of furniture designed for this firm, were full of novelty and interest and of high quality from the stand-point of design. There was a beautifully shaped tea-table by Mr. George Walton, and by him also a cabinet and chairs, restrained and useful in design, as well as excellent examples of stencilled linen by the same clever designer. The tapestries by Mr. Cecil Millar, for Messrs. Morton & Co., especially the wool tapestry, *Dunkeld*, were worthy of note, as were also those executed by the

to be emulated in schemes of this kind. We have an especial word of praise for the clock by Mr. Holloway. There is a debased form of originality in vogue in these things that nullifies their usefulness, but in Mr. Holloway's design the return to the steel hands and white face with simple figures, whilst forming a pleasant contrast with the brass clock, makes it a sensible thing of beauty.

In other parts of the galleries our attention was



DESIGN FOR STAINED GLASS: "AFRICA" BY MAURICE DETMOLD

LEADED LIGHT BY A. GASCOYNE

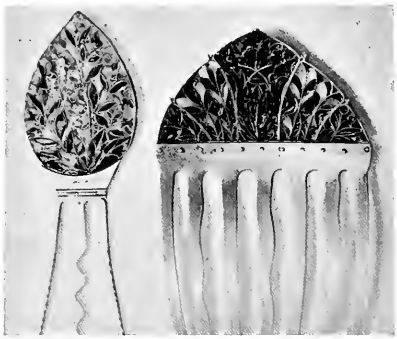
Birmingham Guild of Handicraft, Ltd., from the designs of Mr. W. Halford and Mr. A. S. Dixon. Excellent also was the three-fold screen, with panels in needle work, designed by Mr. R. J. S. Bertram and executed by Miss Dorothy Longstaff and Mr. John Thompson. On the staircase the card-cases embossed by Miss Alice Shepherd attracted our attention. Other things in the exhibition which called for recognition were the colour-print designs by Miss L. M. Glazier, the designs for the exterior and interior of Parr's Bank, Leicester, by Messrs. Everard and Pick, proofs of drawings for "Highways and Byways of Shakespeare's Country" (not yet published) by Mr. E. H. New, and his pen-drawings for "Haunts of Ancient Peace"; and of especial interest were the designs of Mr. Heywood Sumner for the sgraffito and mosaic decoration of the side apse of St. Agatha's, Landport, and the colour-sketch for sgraffito decoration of the central apse, and designs for stained-glass. The case of jewellery designed by Mr. J. W. Moore, and executed by himself and Mr. T. Collins, the case of pendants, containing miniatures by Mr. Joseph E. Southall, the Greek lace on Langdale hand-woven linen, designed by Mr. Southall and executed by Mrs. Southall, and the Ruskin ware by Mr. W. Howson Taylor, which latter was to be met with in various parts of the exhibition: these things, together with works sent from the Essex House Press, and the original designs for wall-papers by Mr. Walter Crane, all helped to bring the Exhibition up to that very high standard which, to the credit of everyone connected with its arrangement, it attained. A unique contrast was given to the Exhibition by the inclusion of Japanese and Indian embroideries, English pottery, Sheffield plate, etc., and a room of English eighteenth-century furniture, lent by the courtesy of private collectors to the Exhibition. Opportunity was thus given the student to compare the products of his own

SILVER CEREMONIAL KEY
DESIGNED BY THOMAS S. ELGOOD
EXECUTED BY E. S. ELGOOD

HAIR ORNAMENT BY J. M. DORAN

time with work produced under conditions and in times so different. The object-lesson of the eighteenth-century furniture should be of especial value as a corrective to a tendency on the part of modern designers to ignore the laws of proportion and construction. T. M. W.

EDINBURGH.—While this year's exhibition of the Society of Scottish Artists lacks the distinction previous shows have occasionally attained through the presence of noble or notable loan works in sculpture or painting, it has its own features of interest. Mr. McTaggart, one of the honorary vice-presidents, has sent a delightfully fresh and spontaneous picture of children romping in a lily-gemmed garden, and Mr. Frank Brangwyn, A.R.A., a dark-toned *London Bridge*, touched with something of the sombre spirit that marks Mr. Muhrmann's work which is also represented, while two examples of M. Le Sidaner's glimmering landscape, one of them fuller and more coherent in technique than is usual with him, and a fine water-colour by M. Bloomers represent two phases of continental practice; but apart from these and pictures by Mr. J. C. Noble and Mr. Robert Macgregor, the interest of the exhibition lies in the work of



HAIR ORNAMENTS IN ENAMEL AND SILVER BY JOSEPH M. DORAN

members of the Society. Mr. Campbell Mitchell the chairman, whose election as A.R.S.A. was referred to here a few months ago, shows a low-

POTTERY WARE BY HOWSON TAYLOR

BEDROOM DESIGNED BY AMBROSE HEAL

horizoned moorland, lying in the shadow of a cloud-piled sky, which is not only the most important picture he has painted as yet, but is, in its own way, one of the finest landscapes produced in Scotland of recent years. Several of his smaller pictures are marked by similar fine qualities, and the time seems come when this artist should be hailed as *arrivé*. A big ploughing scene by Mr. George Smith, if not quite so satisfactory as the *Knockbreck Moor*, is also an admirable performance, well conceived and designed and powerfully drawn and painted; and the *Lech Fyne* of Mr. Mason Hunter, although somewhat clumsy in drawing and heavy in handling, is perhaps the completest thing he has done and a very full expression of his preferences in subject and design, technique and colour. These are the most outstanding works in virtue of size and in relationship to the declared aim of the society "to stimulate the younger artists to produce more important works," but there are others calling for special praise. Mr. Robert Burns's *The Ring*, for instance, simple as it is in motive, is one of his most successful studies, and shows a greater range of tone than he has usually used, and Mr. Payton Reid's *The Slave*, while wanting in some painter-like qualities and fine colour, is an excellent picture of its kind: Mr. Hornel's inlay of children and swans and blossoms has a charm of its own; Mr. W. M. Fraser has several pleasing landscapes, and Mr. Robert Noble Alexander; a richly decorative and beautiful rendering of the ballad *Binnorie* by Miss Katherine Cameron; the dainty impressionist sketches of Miss Meg Wright, and the finely designed, if rather muddily coloured, landscapes of Mr C. H. Mackie. Two powerful and admirably put together landscape compositions in black chalk by Mr. W. Y. MacGregor should also be noted. J. L. C.

a number of Orchard scenes, over-brown in colour and lacking in atmosphere but very dexterously painted: and Mrs. R. B. Nesbit, Mr. Ford and Mr. R. D. Herdman show good portraits. The first room contains some charming water-colours, such as the wonderful drawings of wild-flowers and grasses by Mr. Edwin

PROCESSIONAL CROSS IN IRON AND BRASS WITH POTTERY ENAMEL CENTRE
DESIGNED BY ROBERT EVANS
EXECUTED BY R. HOLLOWAY

PARIS.—There died at Buré (Orne) on the 27th of August, one of the greatest of modern French painters — Henri Fantin-Latour. Readers of THE STUDIO will not have forgotten the long article devoted to Fantin-Latour in these pages — an article for which the master (one of this magazine's staunchest friends and most assiduous readers) specially composed a beautiful lithograph. It were unnecessary for me now to refer to his work as painter and lithographer, seeing that it was studied so thoroughly in the article to which I have referred. As for his pastels, thanks to one

who was a constant frequenter of his studio, some of them are illustrated in this number. For the rest let it suffice to recall that Fantin was born at Grenoble on January 14, 1836. Himself the son of a painter, he received his first lessons from his father, and completed his studies under Lecoq de Boisbaudran and Couture. Although a much younger man he was in close touch with Legros, Corot, Millet, Courbet, and Delacroix, and later he became the friend of Manet, Bracquemond and Whistler. Political differences separated him from Bracquemond in his later days, and he drifted apart. In 1861 he made his first appearance at the Salon, and soon developed into the sure draughtsman and the harmonious colourist with whom everyone is familiar. He spent some time in London, and there found admirers who have remained true to him. At first he was best known as the painter of remarkable portraits, including many delicate presentments of women, and forcible pictures of men, such as *L'Atelier de Manet* (in the Luxembourg), which perpetuates the features of several great men of our time. Subsequently Fantin-Latour gave free rein to his rich imagination, inspired by the pure visions conjured up by music, for which he had a strong passion, and occasionally coming back to his portrait work or to his admirable flower-studies. He lived a retired, disinterested life in his little atelier in the Rue des Beaux-Arts, where it was my privilege to see him a few months since. He loved to talk there of his friends and of those he admired. He remained ever faithful to Delacroix, and when the Thomy-Thiéry collection was displayed in the Louvre he celebrated the occasion with fervour, and deplored the little attention devoted by the artistic press to the master's *Rébecca*. He was above all things for fine colour, and it grieved him to see so many of his contemporaries paint "only with straw or mud." Such were his expressions, and he spoke with enthusiasm of Beethoven, Wagner, Schumann, and Brahms, to whom by means of his lithographs and his pictures he has raised a monument which is worthy of their genius. H. F.

REVIEWS.

Giovanni Costa. By Olivia Rossetti Agresti. (London: Grant Richards.) £1 1*s.* net.—In Giovanni Costa the accomplished authoress of this fascinating monograph had a most congenial subject. She knew and loved well the famous Italian patriot painter, sharing his aspirations for the independence of his native land, and appreciating his sacrifices in its cause. She is, moreover, competent to judge of his art work on its own merits; and, although she is perhaps now and then biassed by her personal predilection, her criticism is on the whole both shrewd and just. The intimate friend and constant companion of Leighton, Richmond, Gilbert, Onslow Ford, and Mason, as well as of John Howard, now Lord Carlisle, and of the Rev. Stopford Brooke who was one of his most constant patrons, Giovanni Costa had, from the first, a very strong predilection for England, where his work is far better known than in his own country. The publication in London of an account of his life is therefore peculiarly fitting, especially as the book is full of new and interesting anecdotes of his famous contemporaries. "Rarely indeed," says the writer, "does it fall to the lot of a biographer to chronicle the career of an artist so rich in events as that of Costa"; to find a parallel case it is, she adds, "necessary to go back to the glorious period of the Italian Renaissance," when Michel Angelo and Leonardo da Vinci divided their time between their art and the affairs of state; to find an artist whose life has been so earnestly and passionately devoted to his work, yet who has also so constantly and actively played his part in the public life of his country. For his political principles he gave up nearly all his wealth, for his ideal in art he resigned popularity, but his name will live for ever in the memory of all who have at heart the best interests of Italy as a nation, and of art as an ennobling and refining influence. Unfortunately the high appreciation that must be given to this biography as a piece of literature cannot be extended to its illustrations, which can scarcely be called representative. They conspicuously fail to do justice to the original paintings that place their author in the very highest rank amongst modern Italian masters, Segantini alone having been his equal in truth to nature and originality of style.

Illustrated Catalogue of a Loan Collection of Portraits at Oxford. (Oxford: Clarendon Press.) 21*s.* net.—Those who were fortunate enough to see the fine collection of portraits recently exhibited in the Examination Schools, Oxford, under the auspices of a Committee of the Oxford Historical Society, will welcome the appearance of this finely illustrated volume, which, however, will be of still greater value to the larger public who had not that privilege. The Introduction, from the able pen of the Director of the National Portrait Gallery, is a brief but excellent synopsis of the history of portrait painting in England. Mr. Cust points out that Oxford

is far richer in college portraits than Cambridge, yet as early as 1884 and 1885, exhibitions of local treasures were held in the latter city. Now, however Oxford is waking up to the value of her treasures, and the recent exhibition was but the first of a series to be held year by year, illustrating the history, customs, and habits of the University from the earliest times, for, adds Mr. Cust, "most phases of her history can be traced in the portraits of her great men and benefactors when they are brought side by side in contemporary arrangement." Full particulars of each portrait, with the main facts of the life of the sitter, are given in this excellent catalogue *raisonné*, and amongst the plates are good renderings of Holbein's beautiful William Warham, a fine Portrait of John King attributed to Daniel Mytens, and one of Sir Henry Lee, by Sir Antonis Mor. It is a pity, however, that one of the finest of the paintings exhibited, the Portrait of Queen Mary by an unknown hand, lent by the Curators of the University Galleries, should not have been included.

Modern Cottage Architecture. Edited by MAURICE B. ADAMS. (London: Batsford.) 10*s.* 6*d.* net.—In view of the rapid growth of many towns, especially in the south of England, such as Bournemouth, Weymouth, and Ilfracombe, it is indeed deeply to be regretted that there are no bye-laws restricting the erection of the unsightly villas and cottages that are rapidly destroying the beauty of the surrounding districts. Fortunately, however, though the mischief already resulting from the absence of control cannot be remedied, there are now signs of reform owing to an improvement in public taste. Cottages and small villas of charming design are springing up everywhere in the country, but unfortunately they are not for the occupation of the labouring classes who so long monopolised the true rural home, but for well-to-do people who like to get away from town for the week-end. On them, as well as on the jerry builder who sins more often from ignorance than from *malice prepense*, Mr. Adams' valuable volume, with its fifty examples of designs by the best architects, will confer a true boon, though it seems strange that amongst them all there is not one with the picturesque mansard roof that gives so much room space at small expense. The editor's brief essays on such important subjects as sanitation, water supply, windows, staircases, etc., and the plans accompanying the drawings are most valuable. Amongst the designs in this valuable collection, the best are, without doubt, those by Ernest Newton, Aston Webb, and Leonard Stokes, which admirably combine comfort, adaptability, inexpensiveness, and picturesqueness.

Mural Painting. By F. HAMILTON JACKSON, R.B.A. (London: Sands & Co.) 5*s.* net.—Mr. Jackson has mastered the history of mural decoration from the earliest times to the present day. He is able to analyse with the skill of a practical expert the knowledge he has acquired: and, which is even more rare, he can impart the results in language so clear that it can be readily understood even by the uninitiated. In this new book, which is one of the series of handbooks for the designer and craftsman, he passes in chronological review all the best existing examples of the art under notice, concluding his exhaustive *résumé* with a chapter of valuable recipes, and supplementing his narrative with a series of thoroughly representative illustrations.

Constable's Sketches, with Introduction. By Sir JAMES D. LINTON, R.I. (London: George Newnes.) 3*s.* 6*d.* net.—A very special interest always attaches to the sketches of a true master in art; and when that master is, as Constable was, a pioneer in a new departure, it is impossible to over-estimate their value. They bear, one and all, as strong an impress of dignity and truth and illustrate as fully their author's broad and massive treatment of every subject as do his large finished compositions. Probably one of the very first to work in oils in the open air, the John Bull of English art, as Constable has been called, was quite uninfluenced by any of his predecessors, and founded a school, the basis of which was truth to nature; and the influence exercised by him over his contemporaries, especially over French artists, is one of the most remarkable incidents in the history of landscape art. The secret of that influence is not, however, very far to seek. It will be revealed in the most cursory examination of the delightful collection of reproductions of typical sketches just issued by Messrs. Newnes. To quote but a very few examples: *The View at Hampstead*, *The Hay Wain*, *Weymouth Bay*, *The Study for the Leaping Horse*, *Dedham Vale*, and the *Autumnal Sunset* are admirable renderings of the originals. They prove indeed how truly Constable laid to heart what he himself called the best lesson he had ever had: the advice of Sir Benjamin West, "Remember that light and shadow never stand still;" for they have caught, with rare fidelity, those transitory effects that often vanish away before they are realised.

English Architecture. By J. D. ATKINSON. (London: Methuen.) 3*s.* 6*d.* net.—Although the author of this charmingly written and well illus-

trated little volume disclaims any wish to deal with more than the grammar of its subject, he has not, fortunately for his readers, been able to eliminate the element of enthusiasm that is the saving leaven of every treatise, however limited its scope. From the useful map of England forming the frontispiece, showing some of the natural products and characteristics of architecture peculiar to different localities, to the glossary of technical terms at the end, every page bears the impress of expert knowledge, and the little volume should find a place in every home and school library.

Attraverso gli Albi e le Cartelle, Fascicolo III. By VITTORIO PICA. (Bergamo: Instituto Italiano d'Arti Grafiche.) 2 livres 50.—This, the third part of a series of interesting reproductions of modern black-and-white work, will no doubt be as cordially welcomed as its predecessors have been. It deals chiefly with posters, and the selection of typical examples of pretty well every nationality reflects great credit on the editor. Signor Pica has done well to revive the beautiful advertisement of the "Woman in White," by Fred Walker, which was, perhaps, the first artistic poster produced in England, and for a long time remained a prophecy only. Published some fifty years ago, it was not until many years later that it was succeeded by anything at all worthy to be compared with it.

Amongst the many effective designs by men of the present day or the immediate past may be especially noticed the thoroughly representative series by Cheret; the dignified and pathetic *Aurore*, by Eugène Carrière; the *Petite Poucett* and *Pâte Dentrifice*, by Boutet de Monvel, admirably adapted to their subjects; the dramatic *affiches Charles Verneau* and *Mother et Doria*, by Steinlen; the *Sarah Bernhardt en Jeanne d'Arc*, by Grasset, in which the mediæval and the modern are felicitously combined; the tasteful *Hermitage* of Paul Berthon; and the *Estampes et Affiches illustrés* of Paul Helleu, full of the refinement and grace characteristic of that clever etcher's work. The numerous Italian posters mark a great advance, and are remarkable for their distinction, with a total absence of anything approaching to vulgarity.

Benozzo Gozzoli. By HUGH STOKES. (London: George Newnes.) 3*s.* 6*d.* net.—Those who are familiar with the beautiful frescoes of Benozzo Gozzoli at Pisa, Montefalco, San Gimignano, and elsewhere, will welcome gladly the appearance of this excellent monograph, with its scholarly review of the master's life-work, and its admirable series of reproductions of typical examples of it. Strange to say, in spite of Gozzoli's prolific versatility and the undoubted merit of his composition, draughtsmanship, and colouring, he has hitherto been neglected, and has not until now been included in any of the series of art monographs in course of publication. Yet during his life-time he was one of the most popular of the Florentine masters, and, but for one slight check at the beginning of his career, when he failed to satisfy the council at Orvieto, assembled to choose a successor to Fra Angelico, he was, from first to last, brilliantly successful. The favourite pupil of the saintly monk, Benozzo began his art education at S. Marco, and was employed by Fra Angelico to assist him in his work at Orvieto. Mr. Stokes forms a very just estimate of Gozzoli's personality and powers; the painter had, he says, too tender a soul to depict scenes of martyrdom; he was untroubled by the miraculous powers of saints, and his compositions were painted in a purely secular spirit. His work is, however, "glowing with humanity," and though his claim to rank with the great artists of Italy may be disputed, he must stand as one of the most talented and certainly the most fascinating of the Early Renaissance painters.

La Peinture. By JULES BRETON. (Paris: Libraire de l'Art Ancien et Moderne.) 3 frs. 50.—As in his painting so also in his literary work, the veteran French master combines the characteristics of the Naturalists and the Romanticists. He goes straight to the heart of his subject with the directness of the painter whose chief inspiration is Nature herself, yet he touches it with the glamour of romance through which the poet looks at everything that comes under his notice. M. Breton explains that in his *Nos Peintres du Siècle*, he endeavoured to realise the personalities of the artists themselves; but that in *La Peinture* his aim is to describe their principles, the secret springs of their actions, and the guides they follow, for, he observes, "Everything can be painted—the immaterial being as fully visible to eyes of the spirit as is the material to those of the body." The sub-title of the new book of this keen thinker, who to his other gifts adds that of a true sense of humour, is "l'Odysée de la Muse." This prepares the reader for what might otherwise come as a surprise—the fact that M. Breton has invested the Muse of Painting with a tangible form, that of a beautiful woman endowed with perpetual youth, whose wanderings have been more numerous than were those of Ulysses himself. To this fair

maiden the name of Impression is given, and she is characterised as the embodiment of that emotion which thrills the soul of every true artist at the sight of nature, and is as old as the world itself. Impression, who for the nonce is a definition of the indefinable, has been, according to M. Breton, the constant companion of the true artist ever since the first crude attempts were made to interpret Nature by means of line and colour, but she has ever quickly deserted the impostor or the fickle lover. She left France, for instance, after the French Revolution, and did not return until many years after the establishment of the Republic, when, to M. Breton's great joy, she came and knocked at his own *atelier*. The concluding chapter of this truly remarkable book, with its subtle undercurrent of satire, consists of a conversation between the poet painter and his visitor, in which it must be confessed the lady scarcely rises to the occasion. As, profoundly moved, the artist raised her hands to his lips, feeling them tremble beneath his caress, the glorious vision faded, leaving him once more alone, but happy in the conviction that Impression had been inspired during the interview "not only with a divine enthusiasm for art, but also with the love and tenderness of a true woman."

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A LXII. DESIGN FOR A ROW OF THREE LABOURERS' COTTAGES.

FIRST PRIZE (*Three Guineas*): *Stan* (Stanley T. J. Mobbs, 8 Durham Road, Bradford).

SECOND PRIZE (*Two Guineas*): *Angelina* (William Greenwood, 13 Feilden Street, Blackburn).

HON. MENTION: *Rosamund* (L. N. Sanderson); *Tyrol* (L. L. Dussault); *Sammy* (William J. Mountain); *Tulip* (Walter E. Overthrow); *Dogrose* (A. Spence Atkinson); *Alex* (A. Scott Carter); *Stem* (Edgar Prain); *Sandy* (Gordon Sanderson); *Caliban* (James Ewing); *Pierrot* (Harold Kemp); *Acorn* (Douglas H. Smith); *Alpha* (H. P. King); *Alton* (C. W. Allen); *Averpop* (J. Herbert Jones); *By Gad* (Edgar C. Nisbet); *Blois* (Harry Glenn); *Bobsman* (Julian C. Burgess); *Corinthian* (J. R. Williams); *Chickaroo* (Ernest W. Pedley); *Dogrose* (F. E. Tabberer); *Down South* (S. P. Scase); *Derwent* (P. B. Houfton); *Epoh* (J. P. Salwey); *Economy* (C. M. C. Armstrong); *Esperanza* (H. J. Richardson); *Gaville* (B. E. Lisle); *Grey Fox* (H. W. Mann); *Game* (J. F. J. Goodacre); *Gahpoo* (Ivor P. Jones); *Iris* (G. W. Poultney); *Janus* (R. A. Wilson); *Khyaam* (G. H. Williams); *The Kid* (E. F. Ferry); *Kydle* (S. N. Cooke); *Kenelm* (F. W. B. Yorke); *L'Élève* (Alex. Lindsay); *Lamartine* (Basil Procter); *Miller's Daughter* (A. E. Taylor); *Mick* (Ernest Smith); *Mercia* (C. B. Sherwin); *Mare* (John Wallace); *Nemo* (E. H. Rouse); *Old Mercer* (E. T. Coldwell); *Pencil* (B. Ashworth); *Poor Man* (F. Crossley); *Petworth* (Cecil T. Payne); *R. S. C.* (R. S. Cooper); *Toby* (P. O. Dunk); *Tyne* (W. J. C. Coulson); *Villain* (F. H. Morley); *Vectis* (F. H. Portnall); *Wee Macgregor* (Cecil G. Rayner).

A LXIII. DESIGN FOR A SPORTING CUP.

FIRST PRIZE (*Three Guineas*): *Tramp* (David Veazey, 27 Rectory Place, Woolwich).

SECOND PRIZE (*Two Guineas*): *Ryde* (Hugh Slade, 137 Norwood Road, Herne Hill, S.E.).

HON. MENTION: *Mac* (Elis Bergh); *Scorcher* (J. Schorfield); *Hamish* (J. B. Crockart); *Craftsman* (Geo. Wilson); *Light* (S. R. Turner); *Mark Tapley* (W. C. Dixon); *Dogrose* (A. S. Atkinson); *Peter* (P. Brown); *Lamplighter* (J. P. Hully).

CLASS B. DRAWINGS IN BLACK-AND-WHITE.

B LVII. DESIGN FOR A SET OF SIX INITIAL LETTERS.

FIRST PRIZE (*One Guinea*): *Jak* (J. J. Crook, Avonmore, Cambridge Road, King's Heath, Birmingham).

SECOND PRIZE (*Half-a-Guinea*): *Isca* (Miss Ethel Larcombe, Wilton Place, St. James's, Exeter).

HON. MENTION: *Wooltonian* (C. M. Hibbs); *Turams* (W. A. Burton); *Clubs* (G. F. Burton); *Uladh* (P. V. MacEnaney); *Pansy* (Frances Butt); *Starflower* (Margaret Steele); *Alpha* (Scott Calder); *Penna* (E. G. Hallam); *Glanville* (H. G. Spooner); *W. Xie* (Winifred Christie); *Black* (Norah C. Dominy); *Amaryllis* (Josephine A. Meyer); *Arrow* (Sidney Holt); *Artifex* (T. C. C. Mackie); *Astra* (Annie Eastwood); *Brush* (P. Lancaster); *Elephant* (Gertrud Pape); *Gobbo* (Maud C. James); *Line* (A. G. Greenhalgh); *Mable* (J. W. Northcott); *Malabar* (P. Thesiger); *Marathon* (Miss G. V. Griffin); *Meadows* (H. T. Meadows-Taylor); *Peter* (P. Brown); *Six* (Elsa Hammar); *Smyth* (H. Leasdale).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XLV. STUDY OF BOATS ON THE SEA.

(*Illustrations held over till next month.*)

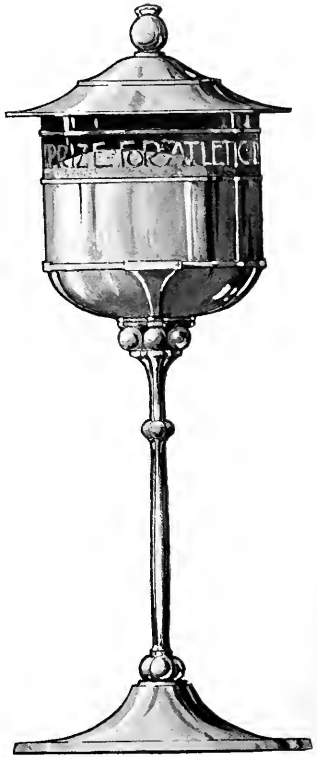
FIRST PRIZE (*One Guinea*): *Pic'o* (W. Wallace, 138 Calder Street, Queen's Park, Glasgow).

SECOND PRIZE (*Half-a-Guinea*): *Spot* (Maurice Peacock, 6 Park Road, Forest Hill, S.E.).

HON. MENTION: *Discobolus* (W. Eastwood); *Elephant* (Gertrud Pape); *Estrella* (O. M. Robertson); *Italia* (J. C. Ashton).

FIRST PRIZE (COMP. A LXIII)

"TRAMP" SECOND PRIZE (COMP. A LXIII)

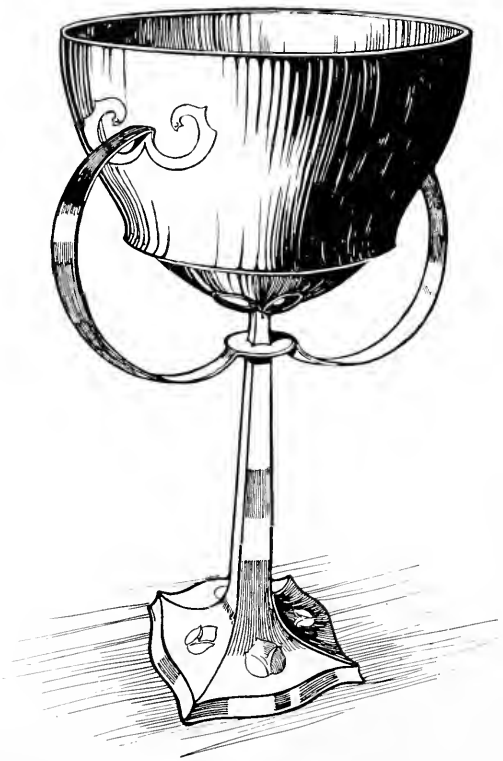


"RYDE" HON. MENTION (COMP. A LXIII) "MAC"

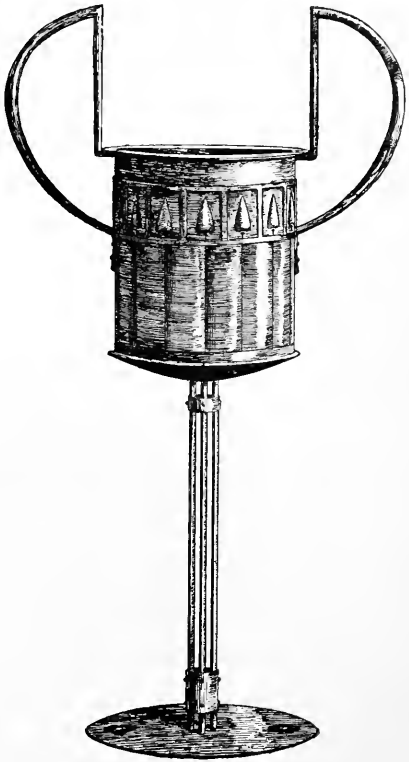
HON. MENTION (COMP. A LXIII) "SCORCHER"

HON. MENTION (COMP. A LXIII) "HAMISH"

HON. MENTION (COMP. A LXIII) "CRAFTSMAN"



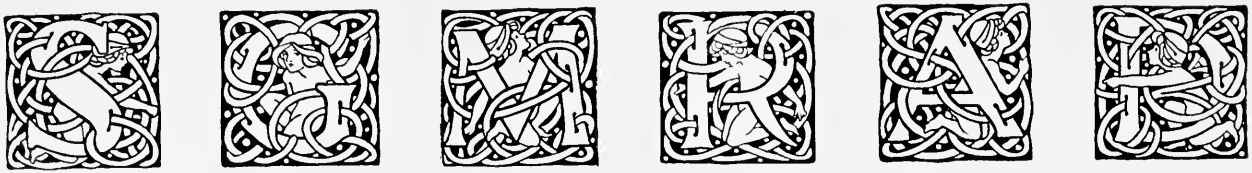
HON. MENTION (COMP. A LXIII) "LIGHT"



HON. MENTION (COMP. A LXIII) "MARK TAPLEY"

FIRST PRIZE (COMP. B LVII)

"JAK"

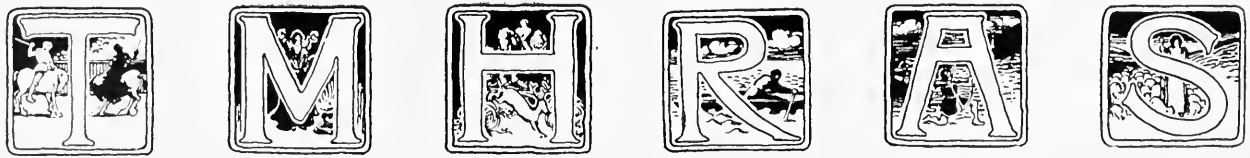


SECOND PRIZE (COMP. B LVII)

"ISCA"

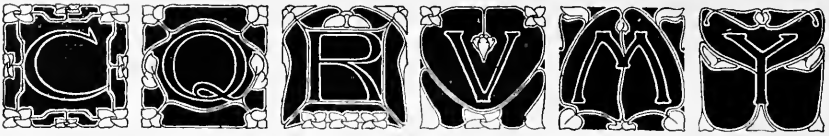
HON. MENTION (COMP. B LVII)

"WOOLTONIAN"



HON. MENTION (COMP. B LVII)

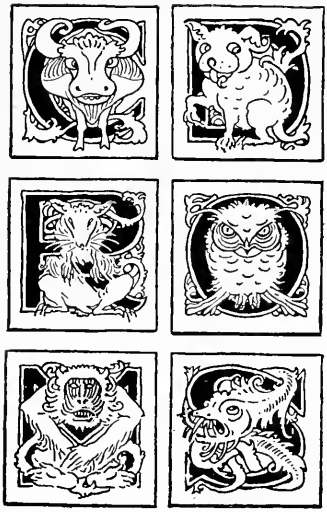
"THRAMS"



HON. MENTION (COMP. B LVII) "CLUBS"

HON. MENTION (COMP. B LVII) "ULADH"

HON. MENTION (COMP. B LVII) "PANSY"



HON. MENTION (COMP. B LVII) "ALPHA"

HON. MENTION (COMP. B LVII) "STARFLOWER"

HON. MENTION (COMP. B LVII)

"PENNA"

HON. MENTION (COMP B LVII)

"GLANVILLE"

HON. MENTION (COMP. B LVII)

"W. XIE"

HON. MENTION (COMP. B LVII)

"BLACK"

THE LAY FIGURE: ON SALES IN EXHIBITIONS

"Does it not strike you as rather curious," asked the Art Critic, "that though there was a very marked increase in the number of visitors to this year's Academy exhibition, there should have been a serious falling off in the sales there? One would have thought that if a show contained so many works of interest that it would draw people by the thousand to come and see it, there would have been among these works a good many which collectors would desire to possess. It seems something in the nature of a paradox that so-called art lovers should crowd to look at things which no one wants to buy, does it not?"

"You are very fond of solving puzzles," replied the Man with the Red Tie; "have you no solution to suggest for this one?"

"Certainly," said the Critic; "I have a theory which I think exactly fits the case; but as I am always anxious to study new lights on any question in which I am interested, I would like to hear your view. I shall probably disagree with it; I notice that you and I hardly ever do agree, but this very fact makes our little discussions all the more instructive."

"Well, if you really do want to know what I think," answered the Man with the Red Tie, "I can tell you in a few words. My honest belief is that exhibitions, and especially large ones like the Academy organises, will always be useless as selling places, because the pictures which are given the best places in them are things of such very poor quality that they neither deserve nor receive any attention from people of taste. No one with any sense would dream of buying the sort of stuff that hanging committees love to honour. Just imagine, if you can, anyone trying to live with a collection of pictures all of which had been on the line at the Academy. What a torture it would be to a sensitive man to be condemned to pass all his waking hours among such painful surroundings!"

"Now you are talking nonsense," broke in the Successful Painter. "I have sold a great many pictures which have been on the line at the Academy and other galleries, and the people who have bought them have been so well satisfied that they have come to me for more. But I quite admit that there are plenty of artists who do not find exhibitions as profitable as I do; and I am certain that they suffer because in the larger galleries there is no one to look after their interests. For instance, there would be a great many more sales at the Academy if some steps were taken to call the attention of visitors to the fact that the works there are not merely lent by the owners. There ought to be a priced catalogue, and there ought to be some official present who would make it his business to help would-be buyers to make up their minds."

"In fact, you would like to see a gang of shop walkers on duty in the galleries," sneered the Man with the Red Tie. "You want to be greeted at the turnstile by a smiling person who asks what he may have the pleasure of showing you to-day, and assures you that everything on the premises is hand-painted, and in quite the newest fashion. Well, the modern collector is a man of commercial instincts, and I daresay he would feel happier in the shop atmosphere!"

"I do not think either of you understand the position in the least," said the Critic. "Plenty of saleable pictures can be found in good places in the different exhibitions, and the reason why they do not sell is certainly not because there is no salesman to persuade the reluctant collector. The priced catalogue I do believe in, because I feel that artists ought not to be ashamed to let the public know what they are prepared to accept for their works. But in the increase of visitors and the falling off in sales at the Academy I see cause and effect. Of the people who go to a large exhibition the great majority are sightseers pure and simple, who are seeking not for satisfaction of their æsthetic instincts but solely for new sensations. They crowd the galleries and make foolish comments on what they see there; and they elbow out of the place the few sincere art lovers who have come to buy. Therefore the greater the mob the less the chance for the true collector. He is, if you like, a bit of a fanatic, but his fanaticism is of a quiet and contemplative kind, and only becomes effective in the right atmosphere. When he finds himself jostled by a horde of giggling school-girls, and yawning society people who are doing the show as a painful social duty, he gets cross and goes away to spend his money in a sale-room or a private gallery where he meets only men of his own order. You are quite mistaken if you fancy that the blandishments of a salesman would have any good effect upon him; they would probably merely increase the irritation he feels at being wedged into mobs that he despises for their stupidity and hates for their unæstheticism. No! the collector must be treated more discreetly than that if you want to get anything out of him."

THE LAY FIGURE.

THE ART OF RICHARD PARKES BONINGTON, 1801—1828. BY HENRI FRANTZ.

THERE are some men of genius whom no changes of opinion, no steps in the evolution of taste, can rob of the privilege of eternal youth. Richard Parkes Bonington is one of these. Naturalism succeeds to romanticism only to give way in its turn before impressionism, and still the water-colours and the oils from this artist's hand retain all that freshness of charm, all that modern feeling, which is as enchanting for us as for our fathers. In fact, this youthful genius, endowed with an inspiration as pure as it was spontaneous, had no time to lose his inborn characteristics or to feel the evil influences of the caprices of fashion and of the temptations of success. For genuine originality his work stands unrivalled; never in the least forced, it flashes out distinctly like a sudden blaze of torchlight, and once extinguished leaves no fading glow behind it. His every production has the charm which those alone can give whom the Muses love, and therefore condemn to an early death. How fascinating is the story of this sickly young life, sapped by a passion for art, born in the grasp of fever, and half conscious of its approaching end: of this romantic and delicate personality, which recalls that of Keats, as true an artist as Bonington, who was suffering at the same period as he under the same Italian sky.

Thus of Bonington we can never tire of talking, and in him interest should from time to time be revived, if only to show how living his work always remains, how modern is his peculiar style, in which the characteristics of the English landscape painters and those of the French romantic school seemed blended together, to delight at once the eye and the imagination. Richard Parkes Bonington was born in the village of Arnold, near Nottingham, on October 25th, 1801. His father appears to have been at one time an artist, and even after he had become a business man continued to take an interest in the productions of his son, both in directing them and even sometimes in collaborating in them. From his childhood young Bonington showed an unusual aptitude for painting, and was always sketching, in the green English country, trees, houses, barges—anything which attracted his attention. In 1816 his father set up

"NOTRE DAME: SUNSET" *(In the collection Chéramy)* BY R. P. BONINGTON

house in Paris, in the rue de la Tournelle, where he established a business in connection with the lace trade of Nottingham. After his preliminary education among English country scenes, after having already begun to fall under the spell of the sea during a short stay at Calais, young Bonington went to seek counsel from the old masters of the Louvre. He set to work to copy their pictures, in water-colour as well as in oils, especially those of the Flemish masters. Throughout his life, indeed, he took great pleasure in interpreting, from time to time, rather than imitating some canvas of the great masters. There is, for instance, the fine copy after Van Dyck in the Chéramy collection; there was also another after Rubens in the Villot collection, which vies with the original in its boldness and strength. While painting at the Louvre, Bonington became acquainted with Delacroix, from henceforth his friend and devoted admirer. The latter thus describes the meeting in a letter, dated 1850, to the artist Silvestre: "When I had the good fortune to meet him, I was studying in the Louvre. I noticed a tall young fellow, in a short coat, who was also working in silence at a study in water-colour from a Flemish artist. In this style of work, then newly introduced from England, he already showed an astonishing activity." It is easy to realise from this description the appearance of the young giant, who was copying so seriously at the Louvre; and, indeed, there is in the Chéramy collection a small water-colour by Bonington, or rather a slight and rapid water-colour sketch, representing Copley Fielding and Bonington, the latter lying on his back, his hands clasped behind his head, with his thin, refined profile and light, rumpled hair. While he was studying the old masters in the Louvre, Bonington did not fail to appreciate the picturesque aspects of the city itself. There is a splendid canvas of his (also in the Chéramy collection) which represents the quays and Notre Dame from La Tournelle (illustrated on page 99), and there is another small piece from the same point of view. The confidence of their technique, however, and the masterly way in which the old cathedral is depicted standing out boldly against a setting sun, prove these pictures to have been later in date. It is probable—for a water-colour belonging to M. Bracquemond, the etcher, confirms it—that from this time Bonington began to devote attention to subjects taken from the streets of Paris. By a short stay in the studio of Gros the young artist learned nothing new. Gros, indeed, advised him to follow his own bent and the promptings of that talent, which, as Delacroix says, "he already admired." Bonington, then, strengthened by his studies in the Louvre, sure of his hand and master of its every movement, and with all a veteran's self-control, began his wandering life in the year 1820.

He started for Normandy, and followed step by

"A FRENCH CHÂTEAU" BY R. P. BONINGTON
(In the Wallace Collection)

A. L. S.—R. P. BONINGTON, TO M. TAYLOR, PARIS. JULY 9, 1824.

Paris Jeudi soir

Monsieur

Une circonstance imprévue arrivée a mon camarade de voyage ayant retardé mon depart de quelque jours, j'ai cru vous etre agreable en travaillant a votre pierre de Vernon laquelle vous trouverez partie chez moi en cas besoin, j'espere que vous serez content des soins que j'ai mis a la faire

agreez mes hommages respectueux

Je pense 200 fr. R P Bonington

100

BAIT OF BONINGTON — COLIN

house in Paris, in the rue de la Tournelle, where he established a business in connection with the lace trade of Nottingham. After his preliminary education among English country scenes, after having already begun to fall under the spell of the sea during a short stay at Calais, young Bonington went to seek counsel from the old masters of the Louvre. He set to work to copy their pictures, in water-colour as well as in oils, especially those of the Flemish masters. Throughout his life, indeed, he took great pleasure in interpreting from time to time, rather than imi the great masters. There is copy after Van Dyck in th there was also another afte collection, which vies with t ness and strength. While Bonington became acquainte henceforth his friend and c latter thus describes the me 1850, to the artist Silvestr good fortune to meet him, Louvre. I noticed a tall young fellow, in a short coat, who was also working in silence at a study in water-colour from a Flemish artist. In this style of work, then newly introduced from England, he already showed an astonishing activity." It is easy to realise from this description the appearance of the young giant, who was copying so seriously at the Louvre; and, indeed, there is in the Chéramy collection a small water-colour by Bonington, or rather a slight and rapid water-colour sketch, representing Copley Fielding and Bonington, the latter lying on his back, his hands clasped behind his head, with his thin, refined profile and light, rumpled hair. While he was studying the old masters in the Louvre, Bonington did not fail to appreciate the picturesque aspects of the city itself. There is a splendid canvas of his (also in the Chéramy collection) which represents the quays and Notre Dame from La Tournelle (illustrated on page 99), and there is another small piece from the same point of view. The confidence of their technique, however, and the masterly way in which the old cathedral is depicted standing out boldly against a setting sun, prove these pictures to have been later in date. It is probable—for a water-colour belonging to M. Bracquemond, the etcher, confirms it—that from this time Bonington began to

PORTRAIT OF BONINGTON BY COLIN.

step the green banks of the winding Seine, painting its water-scenes and its picturesque farms, and its simple peasants. At Rouen he stayed for some time, fascinated by the old-world city, where he rendered with his light touch its Gothic churches, their cunningly carved towers poised in the clear or cloud-flecked sky, its old houses, and its narrow, crowded streets

It was, however, above all, the coast which attracted him—the alluring charm of the shore at low tide, with the high cliffs on one side towering up to the sky, and on the other the grey or blue line of the sea, and the fishermen, with their boats drawn up high and dry. At Havre, at Dieppe, at Boulogne, at Saint Jouin, where he painted his famous *Mill*, at Yport, and other places, he studied the life of the seaport, the movements of the fishing-boats, the landing of the fish, and all those picturesque scenes which cannot but strike the most indifferent observer. In these few words has been summed up the story of one whole period, perhaps that in which Bonington's work was most vigorous. Turning to those coast scenes—in oil or in water-colour, which collectors strive for so assiduously, and which museums exhibit so proudly—it may be said, in brief, that all his works in this style belong to one type. Yet how varied is the rendering of each one of them, how striking their freedom of execution, how amazing their artistic feeling. With what ever fresh joy and surprise one passes from one to the other of these masterpieces—first, to those in the Wallace collection, where we shall later examine different manifestations of this great talent ; from there to the *Coast Scene* of the Nottingham Art Gallery to the splendid canvas entitled *On the French Coast, Calais*, in the Humphrey Roberts collection, and the *Low Tide* of the Groult collection, to the Musée de Montpellier, and to the other collections which possess specimens of his work.

During the remainder of his life Bonington was continually making expeditions on the coast of Normandy. Besides the fact that these later works are marked by a freer style, it is impossible to avoid noticing in those produced between his first and his last stay in Normandy their extraordinarily modern character. In truth they belong to no age, so vigorous are they, so unrestrained, so directly inspired by life itself, that they might be expected to bear the signatures of artists of our own day.

"A TOWN IN ITALY" *(In the collection of R. G. Behrens, Esq.)* BY R. P. BONINGTON

In 1822, after several expeditions across Normandy, Bonington made his *début* at the Salon with a *View of Lillebonne* and a *View of Havre*, two charming water-colours bought at the ridiculous price of 430 francs by the Société des Amis des Arts. He also collaborated in a *Picturesque Journey in Italy* for the publisher Osterwald; while Isabey, Fielding, Robson, and, above all, Bonington himself, in his delightful *View of Catana*, dazzled the world by their fresh and vigorous water-colours, in such striking contrast to the learned caligraphers of the day.

In the Salon of 1824, where Delacroix scored a triumph with his *Massacre of Scio*, and where the Englishmen, Constable, Fielding, Varley, Prout and Harding, amazed by their splendid audacity the timid group of David's pupils, Bonington, fresh from the North of France, exhibited a *Study in Flanders*, a *Sandy Shore*, and *Fishermen unloading their Fish*—vigorous efforts which contemporaries, and particularly the art critic Jal, considered mere monstrous isolated phenomena, though after the advent of impressionism they seem to us the direct precursors of new developments.

We have described the manner and place in which occurred the meeting of Delacroix and Bonington. The young Englishman became day by day a closer friend of the French artist. In the letter already quoted occurs the passage, "He was one of the most delightfully talented men that have ever brought distinction to England. The ease with which he worked was extraordinary; he acquired the most perfect skill the very first time he grasped a pencil or a brush. His water-colours have always been full of majesty and fire, in striking contrast to his own calm appearance. I met him again later, and soon grew very intimate with him." He adds, "His was a great and noble nature. His character was perhaps rendered complex by a touch of melancholy. He had, too, at the end of his life the weakness to regret that he had painted no large pictures. I did my best to console him, and told him 'Raphael would not have done as well as you have done'; and, indeed, I believe it: *he was absolute sovereign of his own domain.*" If one wished to draw up a catalogue of Bonington's oil paintings and water-colours (as M. Bouvenne has done for his etchings and lithographs) his work might well be divided under three general heads, which indeed are brought into prominence by the study of the splendid group in the Wallace collection, consisting of no less than ten oils and twenty-four water-colours. The most prominent feature in Bonington's art was his work as a painter of the sea and the country. Among the paintings of the latter type there occur at once to the mind the *Heath Scene* in the Robinson collection and the *Cheyne Walk* in the Tate Gallery, so full of atmosphere, with its trees and houses standing out dark against the setting sun (he delighted in seeking out such effects of light shining behind buildings), its light wreaths of smoke, and in the foreground the glittering banks of the river—in a word, infinite suggestions of landscape contained on these few square inches of paper.

"READING ALOUD" BY R. P. BONINGTON
(In the Wallace Collection)

In a second category, now to be briefly examined, is a series of works in which the imagination is all powerful. Bonington became more closely attached to romanticism, and followed a course parallel to that of Delacroix; nay, perhaps it would be more exact to say that he followed him.

"LA RUE DU GROS HORLOGE À ROUEN." BY R. P. BONINGTON

"A TOWN IN SCOTLAND"
BY R. P. BONINGTON

"LA RIVA DEGLI SCHIAVONI VENICE." BY R. P. BONINGTON

This comradeship begun in 1825 in the studio in London, which the two artists now shared, resulted, as far as Bonington was concerned, in the production of a small number of imaginative pictures, taken either from Eastern subjects, then very much in vogue, or from historical scenes. Admirable in colour as they are, their sparkling charm, their luxuriant richness, their translucency, their subtly blended tones, make them almost unique in the history of painting. One of these works, exhibited in 1826 in aid of the Greeks in the Lebrun gallery, depicted a *Turk enjoying a Siesta*, which became the property of Mr. Birchall of London. It is thus described by Bürger: "The dreamer sits full-face, with legs crossed, in the dusky light against a great red curtain. He has on a white turban, a vest, dark-green "short" clothes, and red sandals. In his right hand he holds listlessly a long pipe. The background is of a pearly-grey of a Velasquez tone. The whole has a touch of M. Eugène Delacroix's style of colour, but the drawing is more delicate and expressive." In the same category may be included some justly celebrated historical pictures—*Mazarin and Anne of Austria*, *Francis I. and the Queen of Navarre*, which was purchased by the Delessert gallery in 1869, and *Henri IV. receiving the Spanish Ambassador* (once in the San Donato collection). It is of the second of these that Charles Blanc wrote: "All the romanticism of the day is summed up in this little masterpiece. Its colour is that which covered the palettes of Titian and Paolo Veronese, the light is restrained and mysterious, like that of Rembrandt. The figures are full of delightful grace and extreme distinction. The *Henri III.* of the Wallace collection (bought in 1860 for 49,000 francs) is yet another masterpiece, which was exhibited in 1827, and in which the artist revels in all the richness of the costumes and the profusely scattered flowers. All the paintings of this series are well worth a description; it is impossible, however, to give it, and all that can be done is to cite a few in which Bonington gives full play to all his delicate imaginative faculties: *Francis I. and the Duchesse d'Étampes*, *Anne Page and Slender*, inspired by the "Merry Wives of Windsor," and the cherished possession of Théophile Gautier (both now in the Rothschild collection), and the *Invalid Girl*, the *Billet-doux*, the *Antiquarian* and *Meditation* (all four engraved by William Reynolds).

Lastly, a third series would include the Italian works of Bonington, a few delightful canvases, full of warmth and passion, painted by one already under the hand of death, yet inspired with all the intoxication of the sunlight, during the course of a trip with his friend Rivet. How full of charm are these productions, all shimmering with light, all overflowing with the glorious rays of that Italian sun of which their young author had so often dreamed. Everywhere we can picture him transferring to canvas, with all the ardour of an inspired colourist, the heroic or melancholy scenes which allured him. At Milan he painted a chapel interior, at Venice a little pearl, now in the Tate gallery, *The Riva della Schiavoni*, and the *Colleoni* of the Louvre, with several of the works in the Wallace collection. Bonington went no further than Bologna; he sickened with that sign of approaching death, a longing for the scenes of his childhood. In 1827, on his return to Paris, he exhibited at the Salon for the last time. His last pictures of 1827 and 1828 are the Swan-song of this splendid talent. To study in the Louvre his *View of the Tuileries*, and his *Artificial Waters at Versailles*, with their skies flecked with scudding clouds, their depth of atmosphere, their groups of people so full of life and movement, and their harmonious statues, is to realise to the full the greatness of that artistic ability as independent in style and technique as the most advanced of the painters of our day, and with a true mastery of the most complicated problems of life and atmosphere.

It was in these last few months, too, that he painted that vigorous piece of work, *Portrait of my Nurse*, presented by M. Flameng to the Louvre.

Wonderful, indeed, is the devouring activity of this young artist, who in seven years produced so great a number of perfect works in such different styles. For, even while he was painting these light luminous water-colours, which are among the best of their class, he found time, too, to devote attention to lithography. He joined several others in working for a miscellany called "A Picturesque Journey in Old France" for four years, from 1824. His two most famous plates are the *Great Clock Tower* at Evreux and *La Rue du gros Horloge à Rouen*. Besides these monuments of Normandy he also rendered some of the churches and historic sites of Franche-Comté. These last were, as a rule, executed after sketches provided for him, to which he added all the figures; while, on the other hand, his streets of Caen, Lillebonne, Dieppe, and Rouen, are all his own work entirely from nature, in which by the simple process of lithography he obtains admirable colour effects.

In the spring of 1828, Bonington went to England to pay a visit to Sir Thomas Lawrence, who gave him the most cordial welcome, after which

he returned to Paris, and settled in St. Lazare, full of grand plans of active work. He was not to bring them to fulfilment. Already he was growing weaker and weaker day by day. He now longed to return to England, to the misty distances, the green scenery, the silvery rivers to which he owed his first inspirations. He breathed his last in London on September 23rd, 1828, and was buried at St. James' Church in the presence of Sir Thomas Lawrence, of Howard, and of Robson. Bonington, I consider, shares with Turner the title of the most luminous colourist of the English nineteenth-century school.

AN AUSTRIAN DECORATIVE ARTIST: KOLOMAN MOSER. BY A. S. LEVETUS.

IT is in the choice of teachers that the Austrian Board of Education best shows its interest in modern applied art; for, by the appointment to professorships of young men, rich in ideas and untrammelled by traditions, men in every way able to follow the lines they themselves have laid down, namely freedom in art, a new school has been founded, a school eminently "Viennese." Prominent among these young professors, both as teacher and artist, is Koloman Moser, who has for five years held the post of Professor of Applied Art at the Kunstgewerbeschule (School of Applied Art). He began his artistic career at the Imperial Academy, where he studied painting under Professor Rumpler, a man of broad ideas, who, notwithstanding his leaning to the old school, fully recognized that its day was over, and that, in art as in nature, the old must give way to the new. To him Moser says he owes his exactness in drawing and firmness in technique. The artist's next teacher was Professor Trinkwald. But an important change was made in the Arts and Crafts Schools, namely the appointment of Professor Match as teacher of decorative painting and illustration, and taking

DESIGN BY K. MOSER

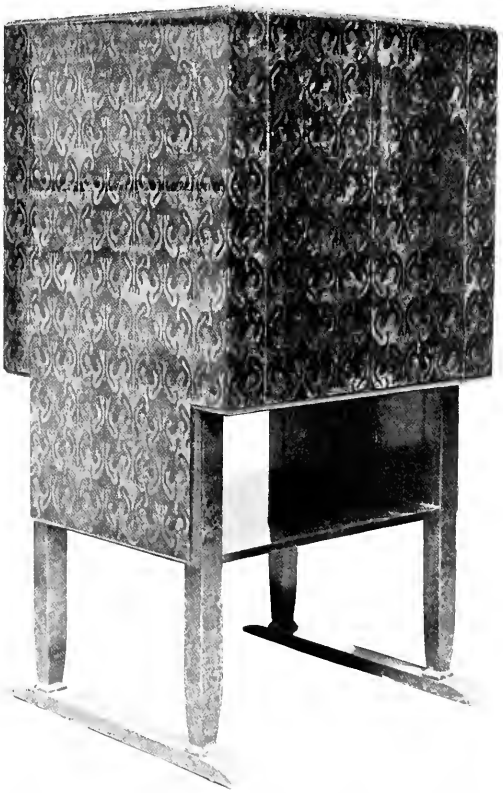
LADY'S STUDY DESIGNED BY KOLOMAN MOSER

DESIGN FOR TEXTILE FABRIC
BY K. MOSER
EXECUTED BY BACKHAUSEN & SONS

part of the authorities and the public, that he was offered an appointment as assistant to Professor Match. He promptly refused the position, for it would have deprived him of much valuable time. Two years later he accepted the office of Ordinary Professor at the Schools, an appointment which he still holds. His influence there is to be seen in the number of students who seek admission to his classes, and already several of those who have studied under him have begun to make names for themselves.

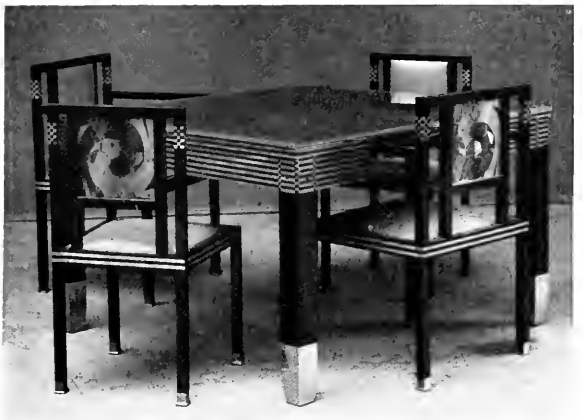
Moser is one of the leaders of the Vienna Secession. His creed is the union of the artistic and practical; but, in order to understand how to bring about this union, he fully recognises that the practical side must be cultivated quite as much as the purely artistic, for no amount of designing, painting, and modelling will make a real artist if treated only in the abstract. What value can the most beautiful design have for every-day life, if the artist knows nothing of the method of applying it, or the materials upon or in which it is to be executed, or is ignorant of the technical elements in its manufacture? To put this theory into practice Professor Moser, when still a student, spent six months at different glass-making establishments in Bohemia, a period which proved of the greatest value not only to the artist himself, but also to manufacturers. The artist acknowledges how much he himself owes to practical work, and the world sees the result in the beautiful, tall, slender-stemmed glasses manufactured by Backalovitch of Vienna. These glasses, Professor Moser says with pride, can now be manufactured entirely in one piece instead of in

advantage of this Koloman Moser left the Academy for the Schools, a step which was to have great influence on his future career; for, already at the first exhibition of the students' work, his designs attracted so much notice both on the



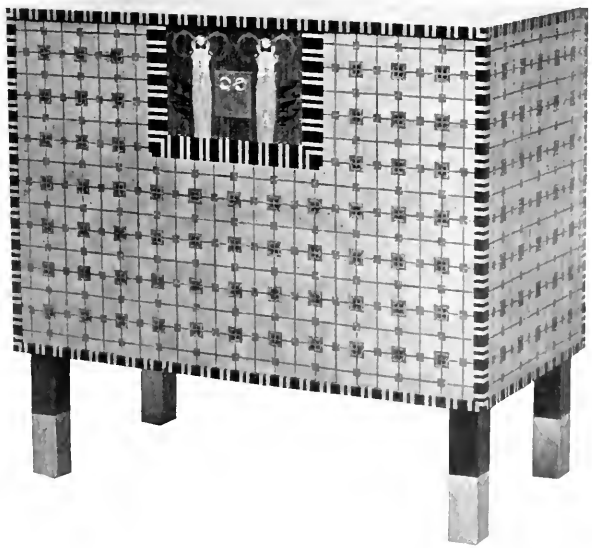
CABINET WITH
MOVABLE INTARSIA

DESIGNED BY KOLOMAN MOSER
EXECUTED BY PORTOIS AND FIX



FURNITURE DESIGNED BY KOLOMAN MOSER

two or more pieces as formerly, with the stem joined to the foot and calyx. It is indeed only a question of time before these glasses will be made as slender-stemmed and as thin and delicate-looking as those now made in three pieces. It is no exaggeration to say that Koloman Moser's glass is known far and wide; and naturally, too, there are many imitations; but these, fortunately, can easily be recognised. Nor is it in designs for glass alone that he excels; for, possessing as he does an exquisite taste and feeling for the work, combined with thorough understanding of the harmony between theory and practice in art, he has applied his talent to all kinds of material. We see it in his noble designs for electric-light pendants, with various-hued globes of tinted glass, sending tender tones of light below; in his standard lamps, in his designs for jewellery, for furniture and for textile fabrics. Consistent with his fixed opinions, that in all things theory and practice alone are good as far as they go, but only when combined can they be of real value, Professor Moser devoted many months to the study of weaving and the materials out of which woven goods are made: silks, wools, cottons and what not. For the furtherance of his ideas he wandered from factory to factory, everywhere eagerly learning, everywhere seeking and finding something to take him a stage further in his work. And it was the same with metals, and woods; hence his skilful and artistic blending of various kinds of wood, in his designs of furniture: satin-wood, rose-wood, ebony, mother-of-pearl, silver, brass, ivory being employed for inlay in one piece of furniture,



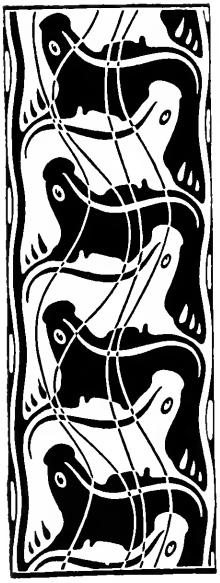
CABINET DESIGNED BY KOLOMAN MOSER

such as a writing-desk, a chair back, a table, or a side-board.

The desire for the really artistic has been greatly stimulated in Vienna by Koloman Moser and a few other young and ardent art-lovers who were not afraid of expressing their love outwardly, men who could and did choose for themselves, and were not afraid to throw off the fetters of tradition. But now tradition in art is dead, or nearly so. Gone are the ornaments, atrocious in form and colour, with which the shop-windows used to be filled; gone too are the hereditary patterns of the rococo times, for as Kolo Moser says: "We are now living in the times of automobiles, electric cars, bicycles, and railways; what was good style in stage-coach days is not so now, what may have been practical then is not so now, and as the times are, so must art be." And this is echoing what Herr Hevesi, the art critic, wrote for the inscription on the "Secession" building:

"Der Zeit Ihre Kunst,
Der Kunst Ihre Zeit."
(To Time its Art,
To Art its Time.)

SIDEBOARD: "THE DRAUGHT OF FISHES" DESIGNED BY KOLOMAN MOSER
EXECUTED BY PORTOIS AND FIX

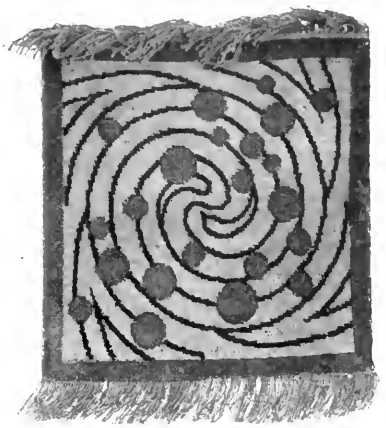


DETAIL OF INTARSIA
FOR SIDEBOARD
BY KOLOMAN MOSER

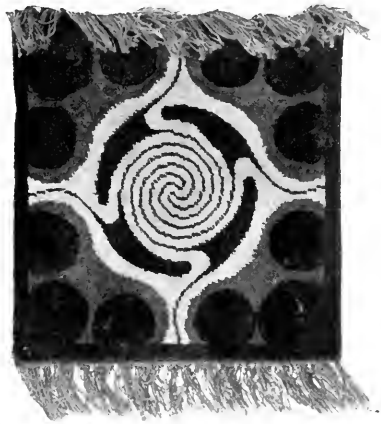
There is no reason why one should not be both artistic and modern; it is only extravagance in one or the other direction which produces bad art, or better still sterilises it. Professor Moser is in no ways a sinner. His artistic balance is well poised, both his hand and his judgment are unerring. There are those who accuse him of having been too much influenced by English styles; others say that old English furniture is Japanese: forgetting that creative art is peculiar to no one nation, and that the fundamental basis is common to all. Professor Moser is a true artist and knows how much nations owe to one another in art as in all things; and his innate feeling for real beauty of form, design, and colour has instinctively led him to pick out what is good in all things, with the result that something entirely new has been evolved by him, an art which is peculiarly his own, and makes his work at once recognisable.

There is hardly a branch of applied art to which Koloman Moser has not turned his hand. Fertile in his designs he possesses an exuberance of rich

inventive faculty, a masterly hand governed by perfect taste and right feeling; his tones are finely modulated, and his sense of colouring highly developed, at the same time that he is eminently practical in his designs. This is seen in his textiles manufactured by Backhausen & Co., Vienna, in his wall papers, in the rich blending of colours, in his placards, and the harmonious effects of his woods. A dining-room suite, which the artist calls *The Draught of Fishes*, is of maple stained brown-greens, the design of fish being carried out alternately in mahogany and satin-wood; while the mountings are of brass. The effect is at once beautiful and restful. Another striking piece of furniture is a cabinet of maple inlaid with satin wood, part of the decoration of which consists of long, slender figures of women holding rings upward in their hands. The materials used are ebony, ivory, mother-o'-pearl, satin-wood, silver, and other metals.



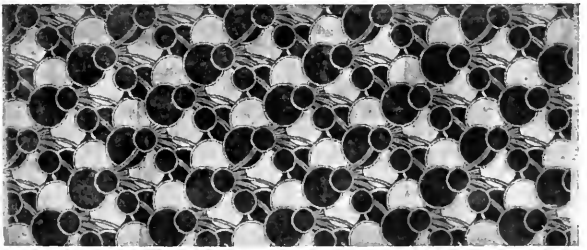
CUSHION COVER DESIGNED BY KOLOMAN MOSER
EXECUTED BY BACKHAUSEN & SONS



CUSHION COVER DESIGNED BY KOLOMAN MOSER
EXECUTED BY BACKHAUSEN & SONS

It is only within the last two years that Professor Moser has taken to designing the entire furniture of rooms, though, throughout his artistic career, he has designed various articles of furniture. His lady's writing-room in Dr. Henneberg's villa on the Hohewarte, is very effective and homely. The upholstery is pale terra-cotta, with a faint yellow line, and the wood maple stained yellow brown. The panelled walls have spaces filled in by photographs or mezzotints in keeping with the tones of the decorations. The yellow-striped carpet is not so pleasing: reminding one as it does of the days of druggets, it is a little disturbing. The fireplace is of beaten copper, and the writing-table has an intarsia of pewter.

Some of Moser's best work is to be seen in the fresco on the outside of the Secession building, and in the stained-glass window over its entrance. The former represents those tall graceful women moving in the circles of the dance, for which the artist is so much and justly admired. The proportions are admirably preserved and the

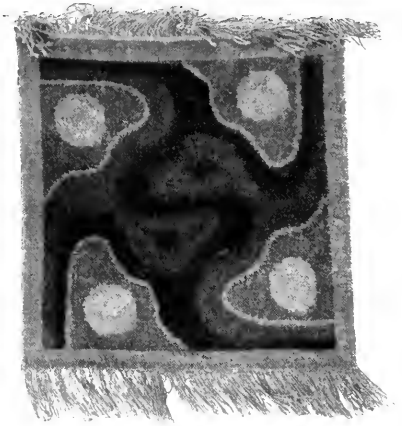


DESIGN FOR A CARPET BY KOLOMAN MOSER
EXECUTED BY BACKHAUSEN & SONS

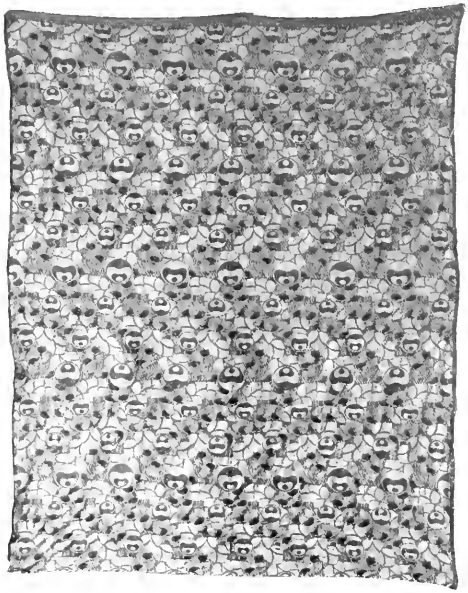
colouring is very effective. The fine deep terra-cotta reds of the outline of the garments show well in contrast with the grey-white of the walls and the blacks of the hair and outline of the faces and limbs.

How Professor Moser, in conjunction with a devoted few, worked for the "Secession" is now history, but these same few are still working, seeking and finding, unwearied and unconquerable. If in their earlier days they were a little too wilful, it was only to serve the better to bring about their aims and make them possible. One no longer sees excess of colour: the ultra-bright hues which seem to have no right place in a great city, even in such a one as Vienna upon which the sun *does* shine and whose sky is more often than not of a pure celestial blue, have disappeared. The very placards help to tell the story of the revolution. The great wave has swept past, tearing up traditions by the roots and carrying them out into the wide ocean to disappear in its hoary bosom, while the heavens smile down encouragingly on those who helped to raise the storm on Koloman Moser and his friends. It is hard to think this took place such a very short time ago—six years only.

All the strength and energy of these devoted few was brought to bear on the art of the then future, and the outcome was a new school; not a school founded on the ruins of the old, but something astonishing in its audacity, and something, too,



CUSHION COVER DESIGNED BY KOLOMAN MOSER
EXECUTED BY BACKHAUSEN & SONS



TEXTILE FABRIC DESIGNED BY KOLOMAN MOSER
EXECUTED BY BACKHAUSEN & SONS

which has come to stay, for now that the storm has abated one can judge how terrific it was, carrying as it did so many with it by sheer force. When the history of modern art in Vienna comes to be written in detail, the historian will start at the Secession; and when he comes to personalities it will be found that in one branch—namely, applied art—no one is worthier of a prominent place than Koloman Moser, for in the space of a few years he has created a school and (what is more) has helped to educate not only his pupils but also a public as eager to learn as they, and manufacturers ready to produce things which are artistic besides being useful.

As a teacher, Professor Moser lays chief stress on the study of the living model, which he rightly says is the best means of measuring good drawing. He attaches great importance, too, to the necessity of having a workshop suitably fitted up, so that a student may also learn to execute his own designs and so awake the sense of true workmanship; and

POTTERY WARE DESIGNED BY KOLOMAN MOSER

it is an outcome of this that students are already able to have practical experience of hand-weaving, the potter's wheel, the needle in embroidery, metal-work, calico printing, and other simple technical work. So far the results have been highly satisfactory. Professor Moser's whole strength is devoted to the task he has before him; he is a conscientious teacher, and takes a keen interest in his pupils' work and welfare generally. This is not surprising, for it is only natural that so good an artist should be a good teacher, for only those who are truly gifted can show the path to others.

A. S. LEVETUS.

We have received the following communication from our Antwerp correspondent. "The Triennial Exhibition of 1904 was a very successful one. Although it contained, like all its predecessors, two or even three hundred exhibits which were works of art in name only, about half the rooms were occupied by a series of paintings and sculptures of striking individuality and of original composition. It is important to note that, for the first time for many years, this exhibition triumphantly asserts the renaissance of the Antwerp School, which for so many years has been hampered by old-fashioned rules and conventions. It is a good sign that this renaissance is chiefly due to a return to sincerity, not to the following of some formula, which must of necessity be a merely temporary movement. It is represented by a large group of artists, the eldest of whom has not yet reached his 40th year, whilst the majority are but now making their first appearance. In a word, they adopt no special style and form neither a club nor a school, for each paints in his own way without regard to his neighbours' proceedings. The most noteworthy pictures of the Exhibition were from the following artists:—Baertsoen, Buysse, E. Claus, F. Charlet, J. Smits, K. Mertens, E. Laermans, Hens, R. Baseleer, de Laet, Morren, van Mieghen, Vaes, Mutsers, Opsomer, Roessing, Posenaer, Gogo, Bosiers, Crahay, Ernest, Hageman, Vloors, Wiethase, T. Verstraete, Luyten, de Smeth, Looymans, Rul, Verhaert, Farasijn, J. Diercken, Mlle. Marcotte, J. de Vriendt, J. Rosseels, E. Verstraeten, de Sadeleer, Gustav de Smet, Mme. A. de Weert, Willaert, von Cauwelaert; Verheyden, M. Melsen, A. Ronner, R. Wytsman, Mme. Wytsman, Franck, and Coppens.

STENCIL DESIGN BY KOLOMAN MOSER

"OLD EMBANKMENT AT BRUGES" BY VICTOR GILSOUL

THE ART OF VICTOR GILSOUL. BY LENORE VAN DER VEER.

VICTOR GILSOUL is one of the truest living followers of the old Flemish school. One sees reflected in his work much of the rich heritage left by the masters of Flanders—a heritage priceless in its influence on the art of all time. Born in the capital of Belgium in the year 1867, Gilsoul played as a child in an environment rich in memories of Rubens and Van Dyck. His earliest inclination was towards art, and at fourteen years of age he began his studies at the Académie des Beaux-Arts in Antwerp. By the time he was fifteen he had won the first landscape prize and had seen enough of the difficult side of painting to make him determined in his desire.

On returning to Brussels after barely eighteen months' study in the Antwerp Academy, he came under the influence of d'Artan and Franz Courtans, the two men who gave him his first taste of open air painting, a charm which quickly enwrapped him, and which has done more, perhaps, than anything else to determine his ambition. When seventeen years old he got his first painting admitted into the Brussels Salon—a simple little study of a windmill, but it won the youthful painter his first taste of public distinction, and he has ever since been well represented in the Brussels, Antwerp, and Ghent Exhibitions.

Gilsoul's first big success was about fifteen years ago, with a picture representing a train in a cutting at night. This picture was shown at the Voorwaerts Club, in which the artist made his *début*—

"A FLEMISH MILL" BY VICTOR GILSOUL

an association of young painters of which he and Laermans were the chief figures. This society ceased to exist in 1897.

Gilsoul's reputation grew rapidly from 1897 to 1899, both in his own country and other continental art centres. He had several fine paintings of this period bought by foreign collectors. His *Pêcheur au filet*, painted at Nieuport, Belgium, was bought by the reigning Prince of Bavaria: the *Canal en Automne* belongs to the Grand-Duke of Saxe-Weimar; and the *Lever de Lune* became the property of the Crefeld Museum. In 1899 the young painter was admitted into the Champ-de-Mars Club in Paris as one of their "partner members," and the same year he sent there three canvases, *Une Place en Flandre*, which has since been bought by Mr. Thomas of Brussels, *Vieux Pignons* and *Un Étang en Brabant*, the success of which was so remarkable that Monsieur Bénédite was commissioned by the French Government to visit the studio of the young Flemish painter and to buy one of his pictures for the Musée du Luxembourg. He chose *Un Étang*, a picture remarkably fine both in composition and treatment.

It was in 1900 that Gilsoul had his first one-man exhibition at the Cercle Artistique in Brussels. This was visited by the King of the Belgians, Leopold II., who warmly congratulated the artist and gave him a commission to paint a series of fifteen pictures for his private yacht the *Alberta*. These pictures, exhibited in the artist's studio in February, 1902, show how well the painter loves and understands the calm and reposeful nature of the Brabant and Dutch country.

About this time Gilsoul received a commission from the Belgian Government to execute four panels representing the principal sites and buildings of historic interest in Brussels which are fast disappearing through the "modernising" of the town. These panels are being placed in the Hôtel de Ville.

It was in 1897 that Gilsoul submitted to the Brussels Universal Exhibition three paintings: *Été en Brabant*, *Une Place en Flandre*, and *Un Canal à Vilvorde*. The jury accepted the first two, but refused the third. This one, however, was afterwards exhibited at the Munich Salon, where it won the gold medal, and was bought by a Leipzig collector. At the Belgian Exhibition he was awarded a silver medal for the two

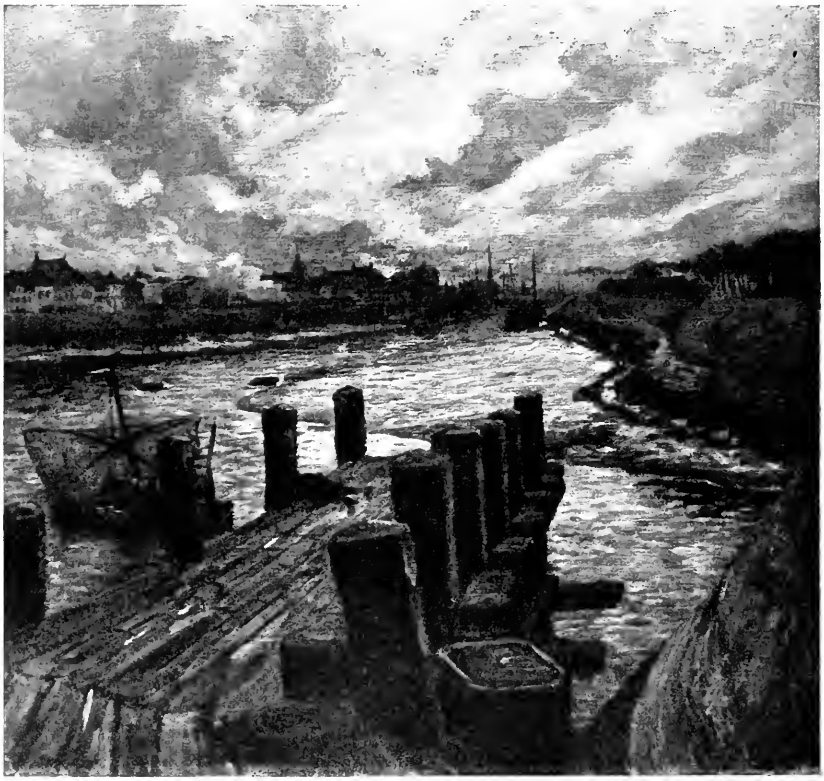
"DIMANCHE MATIN" BY VICTOR GILSOUL

paintings accepted at Brussels, and the Minister of Fine Arts supplemented this award by nominating Gilsoul a Chevalier de l'Ordre de Léopold.

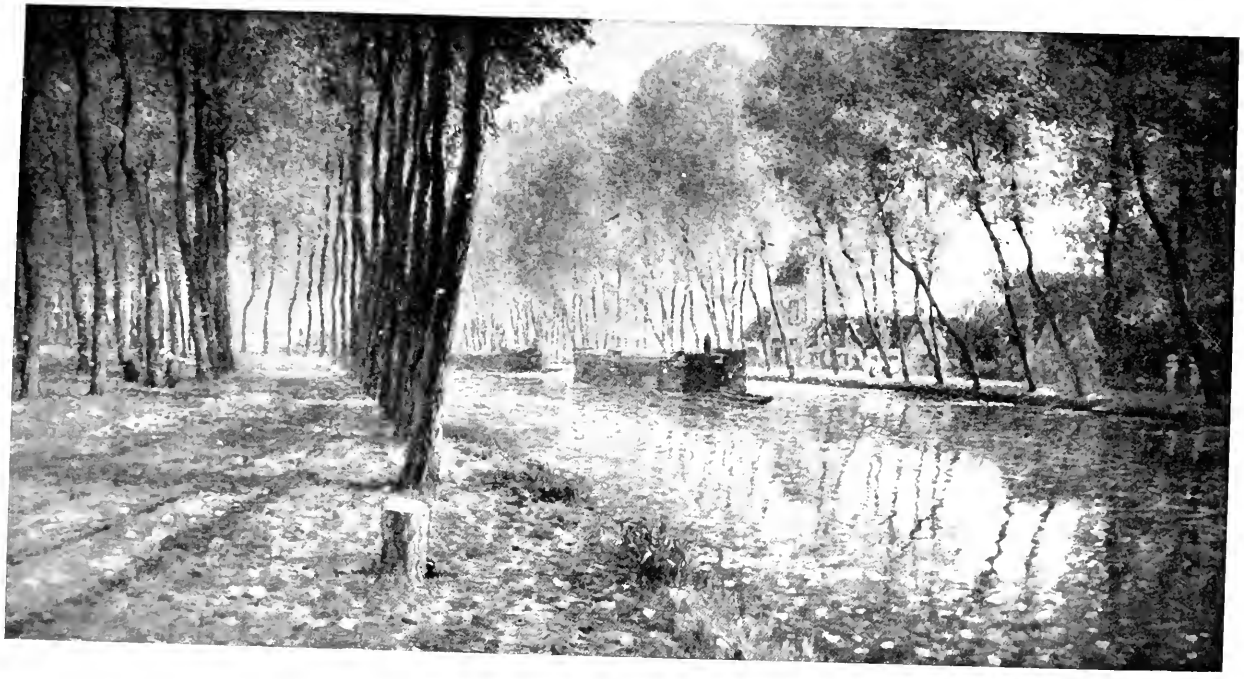
At the Paris Exposition of 1900, Gilsoul was given a silver medal for his *Lueurs Crépusculaires*, a picture that awakened much interest for the Belgian artist. At the Paris Salon, 1901, he showed a landscape entitled *Environs de Nieuport*, which was bought by King Leopold II. Two of the best landscapes shown in the Vienna Kunstlerhaus last spring were by Gilsoul. They were rich in colouring and superb in technique.

What Gilsoul aims at in his art is not difficult to see. He loves everything that is healthy, powerful, and robust in art. Since the very beginning of his career he has given his best thought to the development of his style, which he wants always to purify more and more. Yet this desire does not absorb his appreciation of other qualities which go towards the completion of every man's truest expression in art. He knows that in order to reach the vast synthetic impression which he pursues the colouring must also be refined, must always be more subtle, the light always more enveloped.

This was most forcefully shown some three years ago at the moment when his mastership had become undisputed, and he was at what seemed to be the very height of his success. It was at this moment that he was suddenly seen to begin searching, like a student, to modify his work—to be going through a stage of deep uncertainty, as it were. But he knew what he was doing nevertheless, and after a



"NIEUPORT COUCHER DU SOLEIL" BY VICTOR GILSOUL



(In possession of M. le Chevalier Bayet)

"OCTOBRE." FROM THE PAINTING BY VICTOR GILSOUL

short period of hesitation became quite sure of himself again, and more complete in the control of his talent. He had eliminated certain bad tones which had long embarrassed him, with the result that he was capable of making the light vibrate still more wondrously in his beautiful, rich landscapes.

Gilsoul's studies are made direct from nature, and he loves best the land of his fathers for his inspirations. The canals of Flanders, the old windmills, rugged and sturdy against the sky, the softly flowing streams, rich in reflections of swaying branches, splendid trees standing out in golden softness against the sunset after-glow; these are the things in nature which Gilsoul best loves to paint, and these are the things that his temperament is undoubtedly best suited to interpret.

He spends most of his time at Nieuport on the Belgian coast, one of the most beautiful spots in the country, where most of his pictures had their conception. His life is wrapped in his art, and few of the delights which other men find in other pursuits and pleasures hold the least attraction for him. His is not the temperament of the dreamer, but rather that of the restless spirit always in search of fresh delights in nature, of still deeper charms to fathom, and he continually seeks for new inspirations and new methods of dealing with them when they come to him.

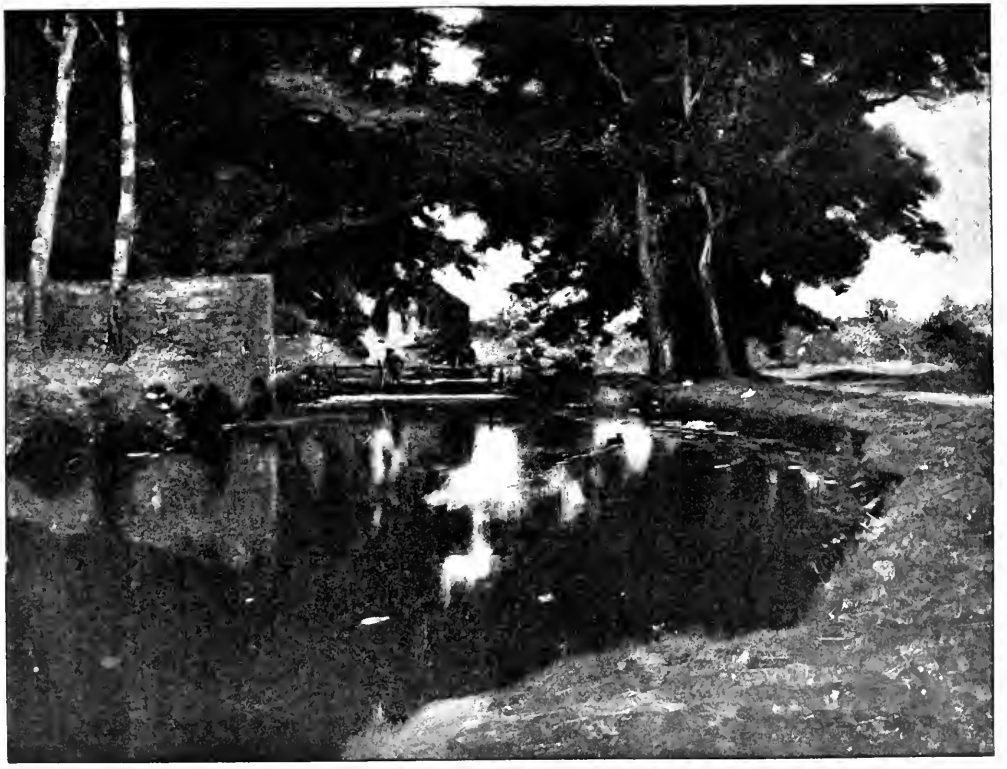
It comes to but few artists in their early thirties to know the high reputation that has fallen to Victor Gilsoul, but so splendid is his ambition, and so modest his opinion of his own success, that to him there seems but little accomplished so far. Nothing could bode more happily for his future than this, and little by little, in response to his craving for a gathering of all that is finest and best in his art, his work will no doubt finally reach a point of development that will establish him permanently amongst the first rank of present-day painters in Belgium. LENORE VAN DER VEER.

By the deaths recently of Mr. Arthur Melville and Mr. James Archer the British school loses two artists of distinction. Both were members of the Royal Scottish Academy, in which Mr. Melville held the rank of Associate, and Mr. Archer that of Academician. Mr. Archer had attained the age of eighty years, and during the long period over which his working life extended he was prominent as a painter of portraits and historical pictures. Mr. Melville was his junior by some thirty-four years, and held a position in the front rank of the Scottish painters of the younger school. His oil pictures were strongly handled and marked by much originality of manner, but, perhaps, the highest manifestation of his capacities was given in his admirable water colours. Of this branch of art practice he was undeniably a master. He was elected an Associate of the Royal Society of Painters in Water Colours in 1888, and a full member in 1900.

"NEAR THE BELGIAN COAST" BY VICTOR GILSOUL

(In possession of H.M. the King of the Belgians)

"A VILLAGE STREET," FROM THE PAINTING BY V. GILSOUL.



"LE RESERVOIR DU MOULIN"
BY VICTOR GILSOUL

NETHERSWELL MANOR, GLOUCESTERSHIRE — GUY DAWBER, ARCHITECT

SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

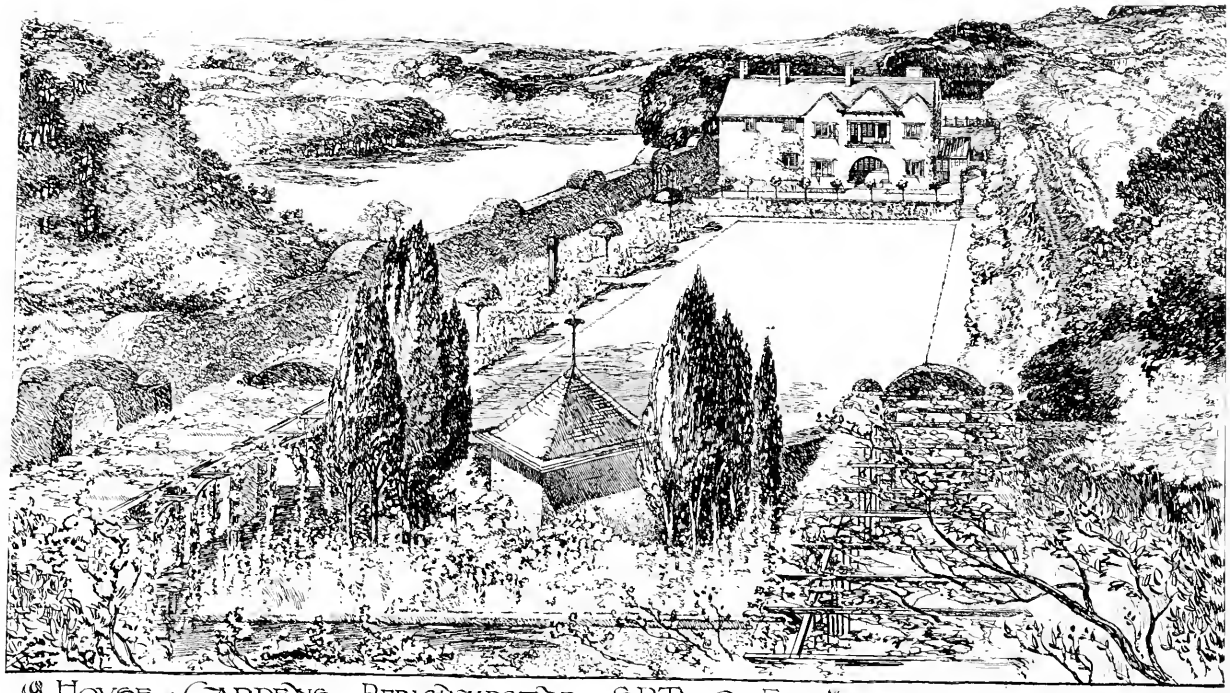
THE subject of Modern Domestic Architecture is one that has always received attention in THE STUDIO, and the designs of architects who have put away the tendency to fashion new houses out of the ruins of bad old styles, and of those who have shown artistic individuality and a sane originality of thought, have always been sure of sympathetic consideration in these pages. It is intended in the future to devote even more space than hitherto to the subject, and general architectural articles, accompanied by illustrations comprising recent designs for houses, will appear in nearly every issue of the Magazine. This month, illustrations are given of *Netherswell Manor, Gloucestershire*, designed by Mr. Guy Dawber; of a *House near Edenbridge* by Mr. Robert Weir Schultz; of *Chapelwood Manor, Sussex*, by Mr. Andrew N. Prentice; and of a *House and Garden at Berkhampstead*, by Mr. T. H. Mawson and Mr. Dan Gibson. *Netherswell Manor, Gloucester*, is situated overlooking a stream on the southern slope of one of the numerous valleys intersecting the Cotswold Hills. It is built of local stone—quarried on the estate—of a warm cream colour, with a stone slate roof, done in the local manner, with the slates graduated in size and thickness; the valleys are done without lead, the slates being carried in a soft curve, thus avoiding the hard lines that cut so many modern roofs up into different planes. Mr. R. W. Schultz's house, which has been designed to harmonise with the traditional type of small manor-house in the district, is in course of erection on a site about two miles from Edenbridge in Kent. The materials employed are mostly those obtainable in the neighbourhood, the lower part of the house being constructed of red bricks from Dunton Green, while the upper storey is hung with red tiles from the same place, and the roof is covered with darker tiles from the Ashford district. The interior is being finished quite simply, but the staircase and the doors of the principal rooms will be of oak; and there will be oak-beams in the hall. The walls of the rooms generally will be finished white.

Chapelwood Manor, Sussex, designed by Mr. A. N. Prentice, is situated on the borders of Ashdown Forest. The base of the building is of local sandstone, built in narrow courses; and above this is half-timber work, in Odessa oak, with an average thickness of 4 ins., framed and pinned after the manner of the old timber houses to be found in this locality, while the chimney-stacks are in red brick. The interior has been finished very simply. The hall, pannelled in oak, will form the principal living-room. Its principal feature is a large open fire-place, in radiating red brick and stone. The *House and Gardens at Berkhampstead* is on the southern slope of Whitehill. The house (which is of brick, and slated) was built five or six years ago. The garden, of which a good idea can be obtained from the illustration, is from the design of Mr. T. H. Mawson, whose valuable help has also been requisitioned in laying out the gardens and approach drives of *Chapelwood Manor*.

HOUSE NEAR EDENBRIDGE
R. W. SCHULTZ, ARCHITECT

CHAPELWOOD MANOR, SUSSEX
A. N. PRENTICE, ARCHITECT

CHAPELWOOD MANOR, SUSSEX
A. N. PRENTICE, ARCHITECT



HOUSE & GARDENS AT BERKHAMPSTEAD FOR S.R. TWYSON ESQ. GARDENS BY T.H. MAWSON, HOUSE BY DAN GIBSON

HOUSE AND GARDENS AT BERKHAMPSTEAD. DAN GIBSON AND T. H. MAWSON, ARCHITECTS

PRIMITIVE ART AS EXEMPLIFIED IN TOBACCO PIPES. BY RICHARD QUICK.

ARTISTIC pipes, used either for smoking tobacco, hemp, or coltsfoot, are found in all countries.

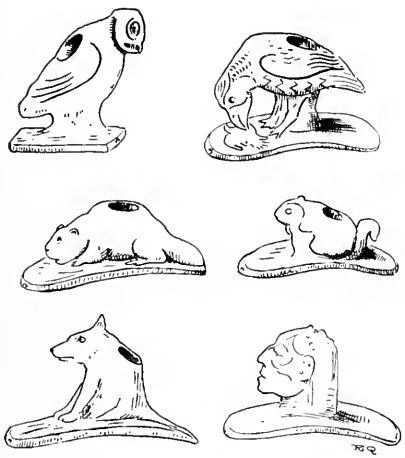


FIG. 1.—MOUND PIPES OHIO
(In the Blackmore Museum)

In the present article I wish rather to bring before the reader those pipes made by more or less savage or uncivilised people in different parts of the world. As America is the home of the tobacco-pipe, I will commence with that country. In the Blackmore Museum at Salisbury there are, taken from the Ohio mounds, some interesting stone pipes which were found lying side by side with stone implements.

The immense antiquity of these is self-proven, since they have been executed by men of the stone age, who were contemporary with the long passed away animals which they frequently depicted. The designs of the pipes, though sometimes very simple in form, often represent the heads of animals, such as the raccoon, bear, wolf, beaver, etc. Fig. 1 shows a few in the Blackmore Museum. In each specimen it will be noticed that the object faces the mouthpiece, or drilled end. It may be safely assumed that the North American Indian inherited the practice of smoking through generations of ancestors from prehistoric man. The North American Indians smoke the calumet, or "pipe of peace," as a token of amity, and the tomahawk, or "pipe of war," as a symbol of the fight. In the British Museum there are a number of specimens of the calumet. The bowls of some of the specimens are made of catlinite (a red stone), called so after the great explorer Catlin, who first traced it to its bed. The stem is of wood, either plain or carved spiral. The tomahawk pipe was originally made of blackstone and metal. In Fig. 2 will be seen some pipes from the British Museum, the bowls of which were made in this country, and used as barter with the Indians; they were much sought after and prized by them. The Indians often engraved the blades of the tomahawk pipes, or decorated the stem with eagles' feathers, etc.

The one in the illustration, so ornamented,

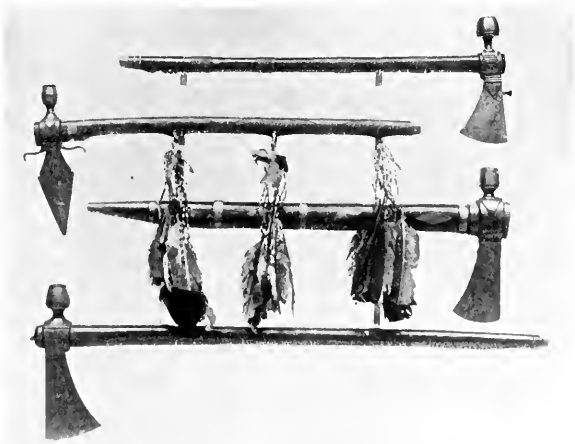


FIG. 2.—TOMAHAWK PIPES NORTH AMERICAN INDIAN
(In the British Museum)

belonged to Strongbow, Chief of the Seneca Indians. It is curious to notice that the more forbidding-looking pipe is usually the better decorated and more artistic.

The inhabitants of Vancouver Island form some very curious pipes out of solid blackstone, covering them often with an infinity of grotesque images of figures, snakes and lizards, etc. In Fig. 3 we have three very curious specimens from

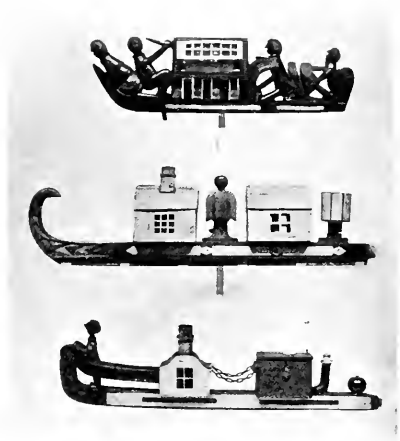


FIG. 3. —PIPES VANCOUVER
(In the British Museum)

the British Museum. They were originally in the celebrated Bragge Collection.

They are what may be termed Noah's Ark-like looking pipes, with a rude house on each; the chimney of each forms the bowl of the pipe, and the stem the keel of the boat; the house, in most cases, has glass windows, and the boat stem is inlaid with bone.

Some of these pipes are made entirely of slate, but they are rather more common than the above specimens. Eskimo and Siberian pipes display a great deal of Art and Natural History combined, as will be seen in the illustration (Fig. 4).

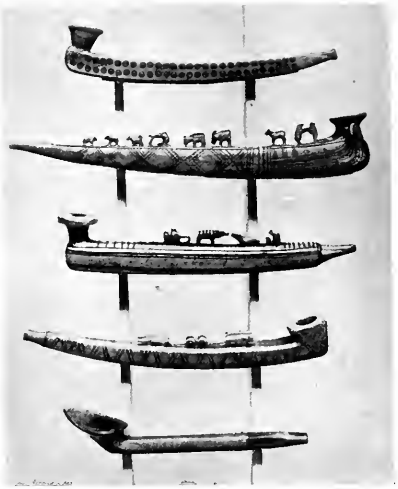


FIG. 4.—PIPES ESKIMO AND EAST SIBERIA
(In the British Museum)

The first four are made from whale's bone, carved from one solid piece. On the second will be seen a number of animals in relief (bears, deer and dogs, etc.), and incised ornament on the sides and back, the lines being filled with black stopping. In the third will be seen a man in a sledge, and other animals in relief. The last pipe came from the valley of the River Lena, East Siberia, and is carved from Mammoth ivory, with a wooden mouthpiece. These are all in the British Museum, and may be termed Arctic pipes.

In South America some very interesting and

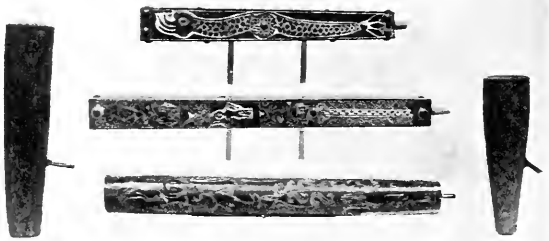


FIG. 5.—PIPES PARAGUAY AND PERU

curious pipes are found, as will be seen by examining Fig. 5.

The centre three came from Paraguay. They are made of wood; at the large end is a conical hole, in which is inserted a roll of tobacco leaves, at the other a small reed for a mouthpiece. The sides are incised with designs representing a large serpent, leopard, figures, and other ornaments, the lines being filled with white. These were used by Paraguay chiefs.

The two upright pipes are from the River Maayali, Peru, and are quite plain and simple in design.

Now, if we turn to Africa, we shall find that pipes are made of nearly every possible material, and are full of design. Take, for instance, those shown in Fig. 6. They come from Ashantee, and are all made of red clay, in various forms, such as a leopard, with dots and incised lines filled with white, a bird preening its feathers, a padlock, a copy of some European specimen seen by a native, and two with globular bowls, the usual form; these are also ornamented with incised lines, and filled with white.

FIG. 7.—PIPES ZAMBESI RIVER, EAST AFRICA

In Fig. 8 are represented a group from East Central Africa, with wood and earthenware bowls, and gourd mouthpieces.

It will be seen from the illustration that the main point in pipe-making among the natives of this district is to be liberal as regards the size of the bowl. This is often larger than in the great porcelain pipes of Germany. These are what are called Dinka or Nile Valley pipes. The bowl is generally of reddish clay, worked on the outside into a kind of pattern, like that of frosted glass, the stem is of bamboo and very thick, the junction between the stem and the bowl is made tolerably air-tight by binding a piece of raw hide round it, and a long and narrow gourd forms the mouthpiece. If we go a little further south, to the Zambesi River, we find pipes made on the hookah principle, with stems, or rather mouthpieces, of horn; a reed some five or six inches in

FIG. 6.—PIPES ASHANTEE

length, on which is fixed a bowl, sometimes of stone, earthenware, or wood.

Those in the illustration (Fig. 7) are made of the Situtunga antelope's horn, which is elegant and spiral. The stem is fastened in a hole about half-way down; the reed, which has already been attached to the bowl, is thrust into it, the junction, of course, being made air-tight. The horn is nearly filled with water. The bowls in the above specimens are made of wood. They are used for smoking the wild hemp (*Cannabis Indica*). The second pipe has a curious board in front of the bowl, and presents somewhat the appearance of a carpenter's plane

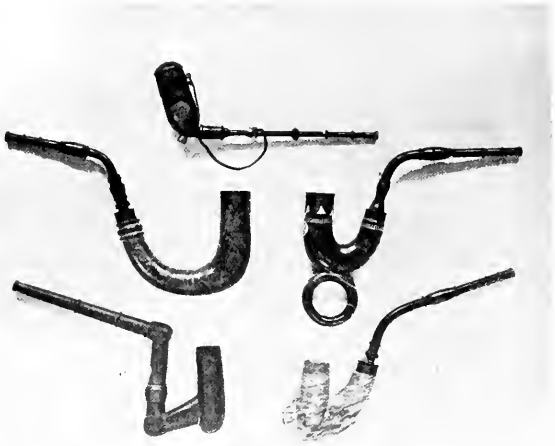


FIG. 9.—PIPES SOUTH AFRICA

FIG. 8.—PIPES EAST CENTRAL AFRICA

Round pipes of a gourd-shape with red clay bowls are also used very largely in the Zambesi River district of East Africa.

If we go to South Africa we find the Kaffirs making pipes (*see* Fig. 9) with carved serpentine bowls of green and white and mottled-brown colours. The bowls of some show a decidedly European influence; in fact, they very much resemble the Dutch wood pipes, which, no doubt, was their original model. The natives set a great value on this kind of pipe.

Now let us turn to Asia, where pipes are found made of all kinds of material, and in a great variety of forms. In China, where, it is said, there are three hundred millions of smokers, pipes are made in immense numbers.

There are three kinds of pipes in use in China: the water pipe, smoked by the ladies, often beautifully decorated with either enamel or chased engraving: the straight pipe, with the small metal bowl; and the opium pipe, some of which are made of jade and tortoiseshell, as well as of polished shagreen, enamel and bamboo. They often have bowls of rare porcelain and richly-wrought silver, while some are finely chased and painted in colours or in gold. The stems of the opium pipe are often of carved ivory.

In Burma the most common pipe is one made of bamboo; it is cut at the knot, and a smaller bamboo or other tube is inserted as the stem. Curious vessels much in use in Burma are the nicotine tubes or small gourds. The nicotine is first boiled down, and then placed in these tubes or small vessels. These the natives present to each other on meeting as a friendly greeting; the tip of the finger being dipped into the nicotine, and then placed on the tongue.

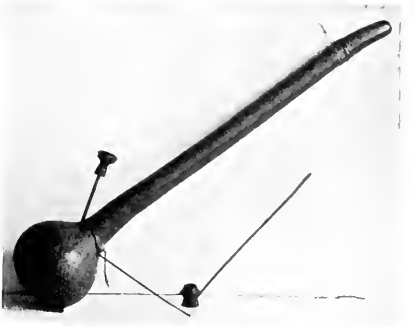


FIG. 12.—PIPES BURMA

FIG. 10.—PIPES BURMA

Another type of pipe is that made from a gourd. The one illustrated (Fig. 12) came from the Aracan hill tracts. It was brought over by a gentleman who had seen it smoked by its owner. The length of the gourd is thirty-nine inches, and hanging from it is the rib of a European umbrella, which is used as a pricker in cleaning it out. It is smoked through water like a hookah.

In Asiatic Russia curious pipes with one, two, and three bowls are found, in which different kinds or blends of tobacco are smoked simultaneously; the smoker wishing to inhale three differents kinds of tobacco at the same moment.

The pipes illustrated in Fig. 13, are in the British Museum, and came from the Caucasus. They all have silver mounts and silver-wire nielli, and one of them has a silver chain and pricker.

FIG. 11.—PIPES BURMA

The pipes of Java and Sumatra are very curious and interesting. Four from the latter island are here illustrated (Fig. 14). They are all made of brass, and average thirty inches in length. The top one is what is called "hammer-headed." The stems of the others are ornamented with

curious interlaced ornament and knobs. The knobs are in high relief, and in most cases a pricker is attached with a short chain. This is for cleaning out the bowl. These pipes from Sumatra are also in the British Museum collection.

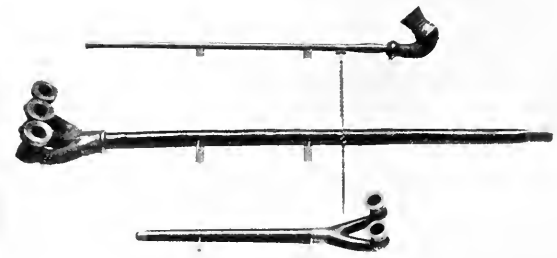


FIG. 13.—PIPES *(In the British Museum)* ASIATIC RUSSIA

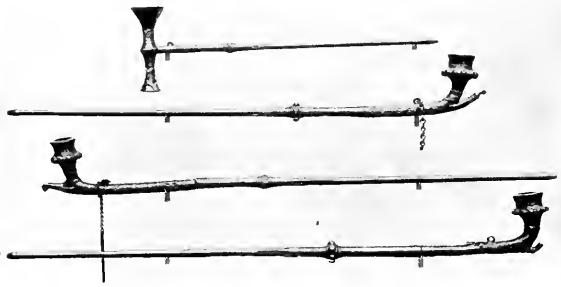


FIG. 14.—BRASS PIPES *(In the British Museum)* SUMATRA

FIG. 15.—PIPES NEW ZEALAND AND SOLOMON ISLANDS *(In the British Museum)*

And now, if we turn to New Zealand, we shall see one of the most extraordinary of pipes (Fig. 15). It is made of iron-wood. Two figures are carved on the basis or a real briar structure, and terminate in a spike, to be stuck into the ground. The Maori, in smoking this work of art, would sit in a squatting posture, and so enjoy the fragrant weed. The figures are carved to represent Moko tattooing on the face and limbs, so the whole pipe is thoroughly characteristic. This specimen is in the British Museum also.

The other two pipes in Fig. 15 are from the Solomon Islands. The one is made from a shell (*Mitra episcopalis*), the other, similar in form, is of stone, with short wooden stem. There are several other forms of artistic pipes to be found in India and Persia, but the space at my disposal will not permit of my describing them adequately in the present article.

I here beg to express my thanks to Mr. Read for kindly permitting me to make a selection from the pipes in the Ethnographical Rooms of the British Museum. All the other illustrations accompanying this article represent pipes in the Horniman collection.

RICHARD QUICK.

MORE LEAVES FROM THE LONDON SKETCH-BOOK OF VERNON HOWE BAILEY

Wych Street

Clifford's Inn

Staple Inn

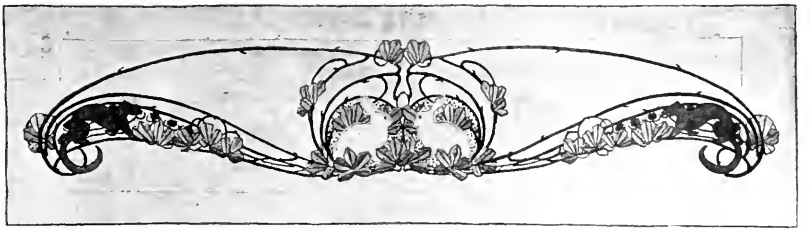
Courtyard—Staple Inn

Red Lion Passage

King's Bench Walk

The George Inn, Southwark

The Hall—New Inn

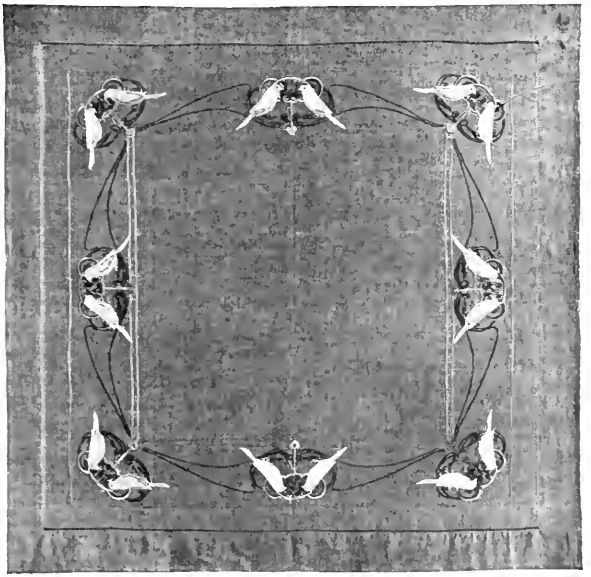


EMBROIDERED SIDEBOARD CLOTH — DESIGNED AND EXECUTED BY GWENDOLEN PARRY

NEEDLEWORK AT THE LIVERPOOL SCHOOL OF ART. BY EDWARD F. STRANGE.

Of all the handicrafts of old time, none is more pleasant and more beautiful than the most ancient study of needlework, none better fitted, as Adrian Poyntz put it some three hundred years ago, to "sattisfy the gentle mindes of vertuous women." Once it was a great and noble occupation, an essential of all completed education, a means of recording the triumphs of war and of the chase, of displaying bygone histories and familiar moralities in a convenient manner which added substantially to comfort if not to edification. From the great achievements of tapestry—the epic period of the craft—it declined, by way of the adornment of chasuble, cope, and altar frontal; and further, but still pleasantly, by that of the making of lace and book-binding, to the samplers and needlework imitations of pictures of the eighteenth and early nineteenth centuries; and again to the crochet and tatting of the early Victorian age; preserving even at this lowest level an uncommon amount of unintelligent ingenuity and misapplied purpose. It has remained for our own generation to restore something of its ancient worth and dignity to the time-honoured industry, to invest it with new forms and new uses, and to place it once again on the high-road to its ancient office.

We have, nowadays, little occasion—perhaps unhappily, little time—for the making of tapestry hangings. The Church is once again demanding, and to some extent receiving, the services of skilled needlewomen. But secular employment abounds; and the finely-furnished house offers large and generous opportunities for good and artistic work.



EMBROIDERED TABLE CLOTH — DESIGNED AND EXECUTED BY GWENDOLEN PARRY

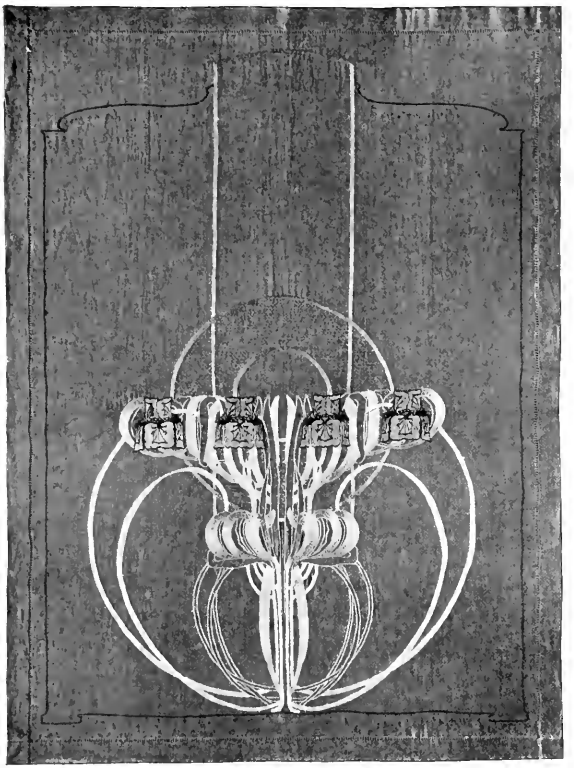
The question to be solved is that of supply. Where is right training to be obtained? For of all the handicrafts, that of needlework is apt to degenerate into a mere riot of technique, so great is the fascination of multiplying stitches and colours for the bare pleasure of labour. This does not accord with the modern ideal of good design. We recognise the value of all materials, and do not desire that one or another shall be degraded into an ineffective accessory. Even of the ground-cloth, we remember that well-woven silk or linen has its own beauty, and, if not hidden away by overweight of pattern, enhances rather than detracts from the richness of the adornment applied to it. In London these principles are recognised and well applied by institutions such as the Royal School of Art Needlework. In the provinces, some of the leading art schools have found reason to cultivate the craft, and among them none is doing better work than that of Liverpool.

The class in the Mount Street School was instituted by the Principal, Mr. F. V. Burridge, R.E., some three years ago, with a view of giving some of his students who showed an aptitude in that direction, a definite application for their designs. It has been necessary for them to work out their own salvation in many respects. There is no instruction in the technique of embroidery, each student bringing her own personal attainments to bear on the work, with such slight hints as suggested themselves to Mr. Burridge, or his Master of Design, Mr. Baxter. The result is, from the technical standpoint, an unusual and very wholesome freedom from formality, the "stitchery"—to use Mr. Burridge's expressive term—being just what the immediate purpose required, and not hampered by conventionality of any kind whatsoever. Some severe critics might object to these liberties, and even dub them barbaric; but no one who knows the superb results obtained by the Japanese embroiderers will feel the slightest inclination to join in the rebuke. In embroidery as in the other arts, blind ancestor-worship is a crime.

PANEL FOR A PORTIÈRE
IN EMBROIDERY AND APPLIQUÉ

DESIGNED AND EXECUTED
BY JESSICA C. WALKER

Of particular instances, some few have been selected as representative of the general style and merit of the whole. The embroidered table-cloth by Miss Gwendolen Parry is very charming and simple in design and excellently well suited to its purpose, the ornament being so placed as to interfere as little as may be with the practical use of the cover. Much the same may be said of Miss Frances A. Jones's embroidered cot-



EMBROIDERED COT-COVER DESIGNED AND EXECUTED BY FRANCES A. JONES

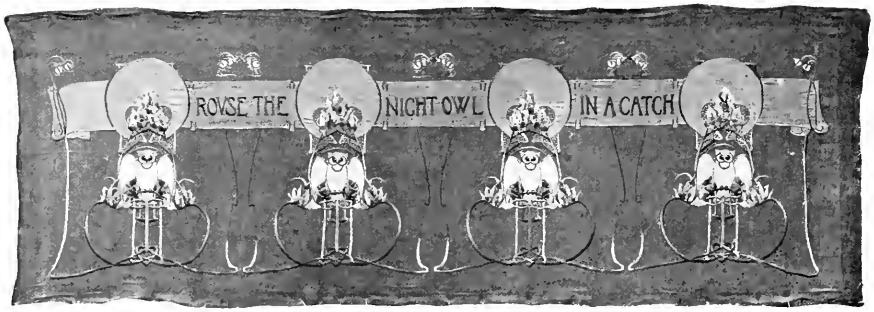
cover, the lines of which fall quite easily and gracefully into their right places. In this design one almost catches a hint of a Gothic theme, curiously but effectively intermingled with an essentially modern treatment. Miss Jones has just gained a scholarship at the Royal School of Art Needlework. Another design, for a sideboard cloth, by Miss Parry is perhaps less original, but pleasing and suitable for its use. Miss Jessica C. Walker has accomplished an effective treatment of the figure in her panel for a *portière* in embroidery *appliqué*, though in a style somewhat reminiscent, so far as the drawing goes, of that of Mr. R. Anning Bell; but her placing of it and technique are quite her own. Perhaps one of the most completely satisfactory works is that of Miss Helena Shaw, a finely wrought and prettily devised piano-front, with the appropriate motto, "Rouse the Night-owl in a Catch" (page 150). The emblem—for such it is, in the dainty old sense of the word—is delightfully worked out, and adapted to the requirements of the object with quite uncommon skill. Other good work is done by Miss Dunlop and Miss Laverock.

Perhaps enough has been said to show that Mr. Burridge has succeeded in creating at Liverpool a school of needlework which claims real and serious recognition. It is still young, but possesses undoubted individuality and character, displayed with reticence and good taste. It has started on right lines. If it pursues them faithfully it may, even in our day, acquire and bequeath to succeeding generations an inheritance of great renown.

EDWARD F. STRANGE.

Mr. E. H. MacAndrew's paintings and sketches in oil and water-colour, which were on view during October at the Modern Gallery, have some claim to be noted as sincere attempts to record the charm of nature under various conditions. Most of the works in the collection were studies of landscape painted strongly and directly, and without any sacrifice of freshness of statement for the sake of surface finish. The artist attains his results by simple means, and his straightforward method can be frankly praised. In addition to his landscapes, he showed a few figure subjects and some portraits, the best of which was a half-length of an old lady, sympathetically painted, and with good understanding of character.

The School of Art Wood-carving, South Kensington, has been re-opened after the usual Summer vacation, and we are requested to state that some of the free studentships maintained by means of funds granted to the school by the London County Council are vacant.



EMBROIDERED PIANO-FRONT — DESIGNED AND EXECUTED BY HELENA SHAW

STUDIO COMPETITION. A LXII.

DESIGN FOR A ROW OF THREE LABOURERS' COTTAGES.

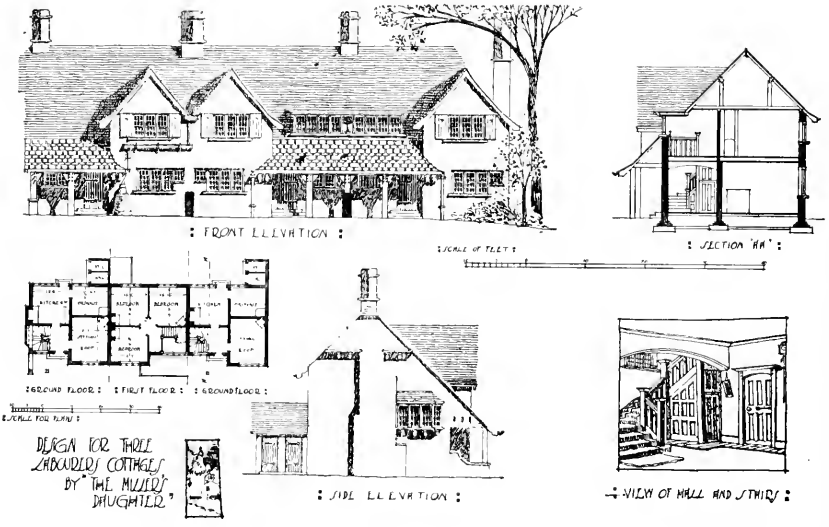
IN continuance of our remarks on this competition, we would like to remonstrate mildly with those of our competitors who have a penchant for "high-art" printing. The information they give on their drawings is meant to be read, we imagine, and letters that, if not normal, are at all events legible, conduce to this end.

Khyaam (page 154)—should not this be Khayaam?—sends a good set, marred, however, by the smallness of the rooms. His parlour, for instance, is only 8 feet by 8 feet 1½ inches. *Iris* draws strongly and vigorously, but the stairs of his middle house would be dark, as would also those of *Pencil*. The window shown in the middle house in the former plan only lights the cupboard under the stairs, and not the stairs themselves. Few are so generous in the size of rooms as *Grey Fox*, who provides an ingle-nook, and whose sitting-room is 21 feet 6 inches long. We do not like the direct entrance into this shown to each of the end houses. This last is a criticism that must be made of the design of *S.R.C.* (if that is the reading of the competitor's monogram). Both of these two competitors introduce hanging tiles into their elevational treatment. The conditions very clearly ask for "brick and rough cast." *Vectis*, on the other hand, shows a half-timbered elevation, thus, on his part, not adhering to the requirements laid down. His living room, 18 feet long by only 11 feet broad, means an awkward proportion, and is over generous in length. The amount of lighting area, compared with the superficies of his room, is clearly insufficient. Several competitors err in this direction; for instance, *Kydde* (page 155) shows a lighting area which is clearly 50 per cent. below the usual proportion of one square foot of opening to ten of floor space. Whether this be, as is generally the case, a condition imposed by the Local Authority or not, it is a working rule that experience shows to be a valid one. The steep pitch of *Kydde's* roof, verandah, etc., entails expense. Even at his moderate estimate of 5*d.* a cube foot, the three cottages cost £1,225. *Corinthian*, on the other hand, may claim the economical gain due to the employment of the Mansard roof treatment, but even then it is more than doubtful if the building could be done for £400. It would be interesting to know, by-the-bye, how he would construct in tiles the circular part of the dormer-gables. *The Kid* (page 156) sends a good plan, symmetrical, and centrally grouped, which we reproduce with his perspective. The semi-circular windows are a pleasant change. The plan of *Gayville* (page 157), again, is ingenious and picturesquely arranged. His bedrooms, however, on the first floor of the centre house are only 6 feet wide. His roof is a particularly good bit of grouping, except perhaps the gablet near the stairs in the right-hand house, which does not seem very necessary. *Bobsman* has a nice treatment of the porch, but his set is spoiled by a fault we have already adverted to, the staircases being so badly lighted. Allowing for the studding in the bedrooms the available area of these would not be as large as appears on the plan. The arrangement of bath, shown by *Acorn*, who places it in a wash-house apart from the cottage, cannot be commended. It is obvious that, on a winter's night, the getting to one's bedroom after a hot bath might be dangerous, especially for those who do not indulge

in the luxury of dressing-gowns. *The Miller's Daughter* (page 154) sends a pretty group and a simply and naturally arranged plan. The verandah is apparently roofed with stone slabs, which another of the competitors, *Mick* (page 157), also employs for his roof. This he arranges with its eaves about the level of the first floor, and thus obtains the lowness of effect so pleasant in cottage work. *Blois*, on the contrary, shows on his elevations a tiled roof. This would be impossible for the centre portion where the pitch is less than 30 degs., which is the least that even slates demand. *Mercia* (page 158) shows a design with a nice cottage feeling, rather marred by the tall and villa-like staircase window on the end elevation. The stairs of the centre house have not been very carefully thought out. In a length of 8 feet the occupants would have to get up 9 feet, and, as shown, this seems to mean a tread of 6 inches. *Down South* (page 158) introduces a kind of *porte-cochère*-like porch, which possibly is meant to be used as a verandah. *Gahpoo* has a good plan, but, like several of the others, uses a 9-inch external wall, which is not commendable. Simple as the elevation is, we do not think he ought to hope to build his cottage for 4½*d.* a foot. The spirited little sketch of *Tyne* (page 159) shows a balanced arrangement of plan with small square turrets enclosing the staircases. The oval windows in these seem a little large and out of scale, and his little staircase is shown lighted by a window on plan, which on elevation seems to be only a fanlight. Nine feet by 8 feet is small even for cottage bedrooms : a remark that also applies to the plans of *Averpop* (whose rooms are 8 feet 6 inches by 7 feet 9 inches) and *Old Mercer* (page 159). The kitchen, also, of the latter, thanks to the chimney-breast, is even smaller than the 9 feet 6 inches by 9 feet he figures it. *Gad* (page 160) also shows square towers, here enclosing the parlour, and apparently restricting the width of this to 9 feet 8 inches. Between the towers he runs a long verandah. *Derwent* also shows a verandah common to the three cottages. His provision of a separate bath room is a little extravagant, but hardly so much so as the case of *Petworth*, who gets not only a bath-room but a first-floor w.c., and this he arranges on the opposite side of the building to the rest of the drainage system. His bedroom No 3, measured from the chimney-breast, is only 5 feet 3 inches wide, and it seems impossible to place in it both bed and bedroom furniture. The same criticism applies to *Janus*, part of whose front bedroom is only 5 feet wide. *Alpha* sends three designs. In his No. 1 the arrangement of coals near the entrance porch, and out of the wash-house is not good planning. We prefer his plan No. 2, which also has a quiet and simple elevation. In No. 3, the bedroom windows of the side houses seem to have sills only 2 feet, and window-heads only 5 feet 6 inches, above the floor. *Economy* in his plan No. 1 lives up to his name!—except that he employs a good deal of lead on the flat roof of his dormers. Of his two elevations that of No. 2 seems the more pleasing, but the absence of centring of the windows in *any* of the gables is not very pleasant. In *Wee Macgreegor's* (page 160) inexpensive design we could wish he had not economised to the extent of making his wash-house 6 feet by 5 feet. *Alton* also has considered economy of cost, but under very few Local Authorities is one allowed to build a cavity wall of two 4½-inch brick thickness. The 9-inch external walls laid down in the Model By-Laws of the Local Government Board are usually insisted on. It would be difficult to place the beds in the two middle bedrooms of *L'Élève's* (page 161) plan, thanks to the steep slope of the ceiling. *Epoh* sends what is distinctly the most original plan and treatment. We can only regret that his inventiveness is marred by the fact that the windows that light the bedrooms on the kitchen-garden side apparently allow only about half the proper proportion of light. To increase the size of these dormers would go far to spoil the picturesque quality of his design. That is unfortunate, but after all a properly lighted room is a consideration of greater importance than picturesqueness. *The Villain* (page 161) sends a carefully drawn little set of sketches. His living-room is of the inordinate length of 23 feet, and we are afraid his staircase will be pitch dark. The porch shown in *Kenelm's* spirited coloured-sketch is but meagre. His entrance is barely 3 feet. *Esperanzo* has evolved a complicated plan, in which, by-the-way, the kitchen of the centre house only shows a space of 6 feet 6 inches between the dresser and the chimney breast. The elevation is rather lofty, but would be pleasing from its simplicity. *Lamartine's* plan is also complicated and his scheme is very pleasantly set forth in pencil sketches. He keeps his design quite simple, and relies upon massing his flues together to enable him to make his chimneys into the important factor of his design.

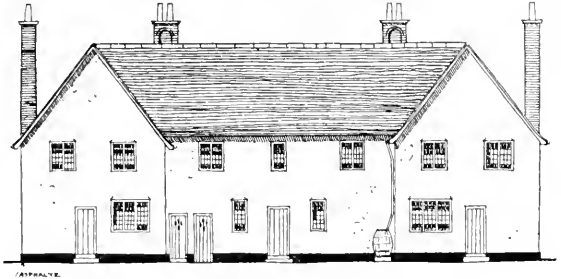
Amongst others from whom we have received designs showing a fair amount of ability and resource are *Poor Man*, *Nemo*, *Toby*, *Game*, *Marc* and *Chickaboo* ; and on the whole, in spite of the shortcomings that have been pointed out, the competition may be regarded as a successful one.

LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "KHYAAM'



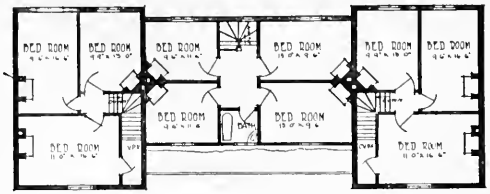
LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "THE MILLER'S DAUGHTER"

FRONT ELEVATION

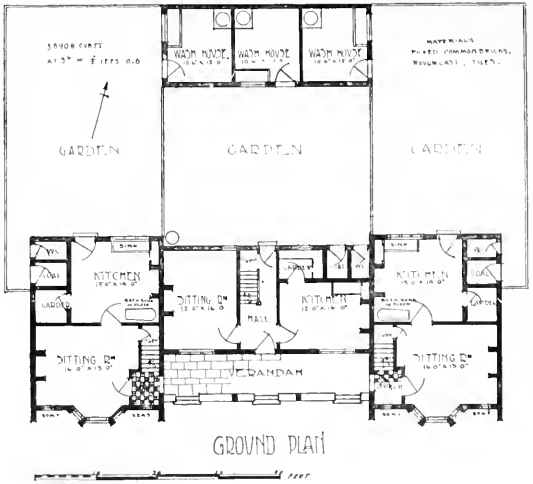


BACK ELEVATION

LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "KYDDE"



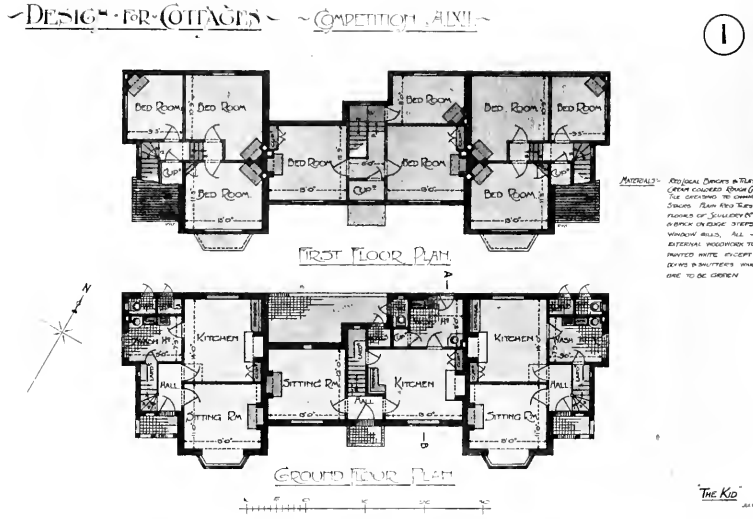
FIRST FLOOR PLAN



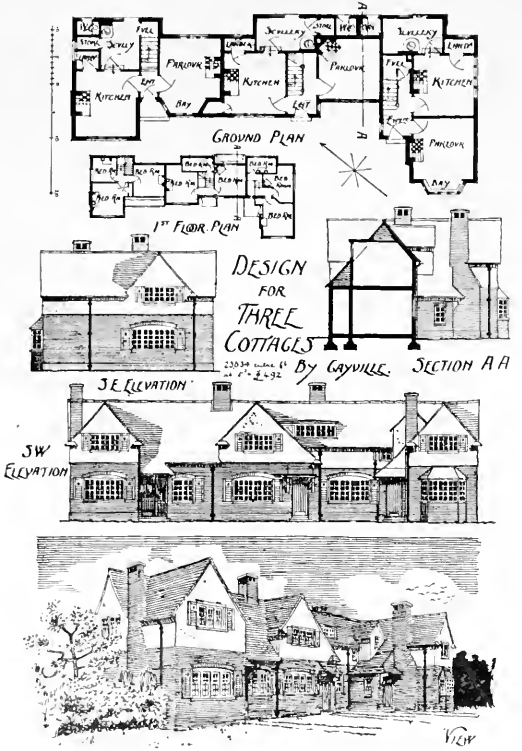
GROUND PLAN

PLAN OF LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "KYDDE"

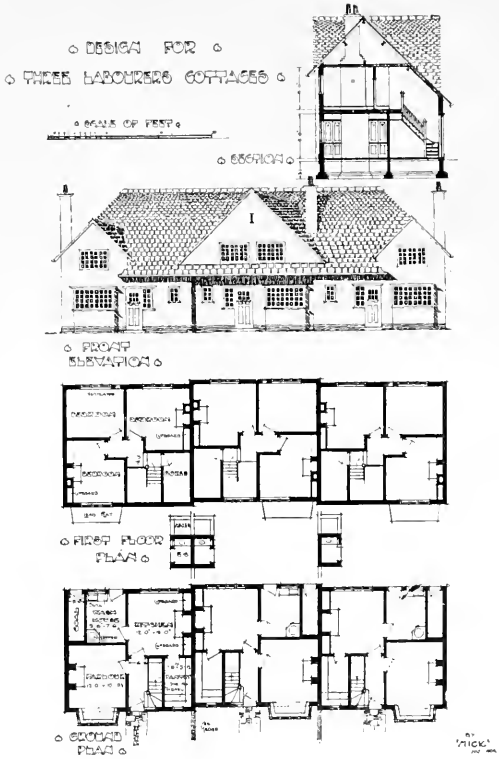
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "THE KID"



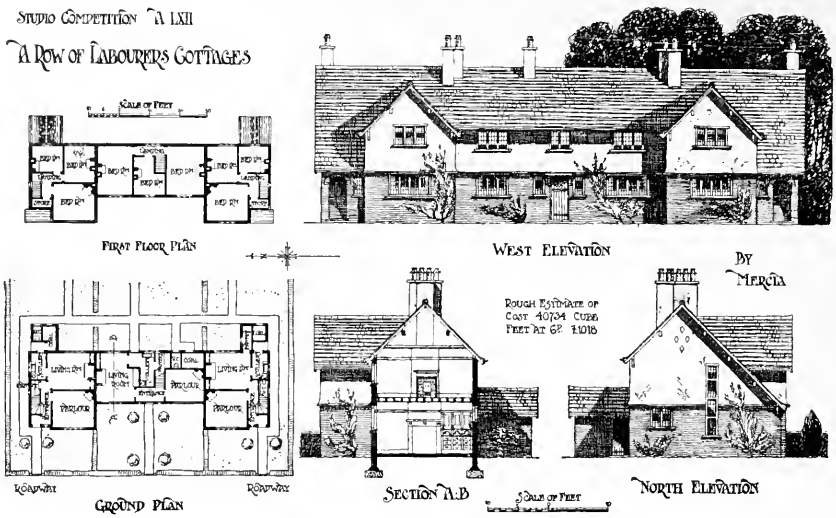
PLAN OF LABOURERS' COTTAGES BY "THE KID"



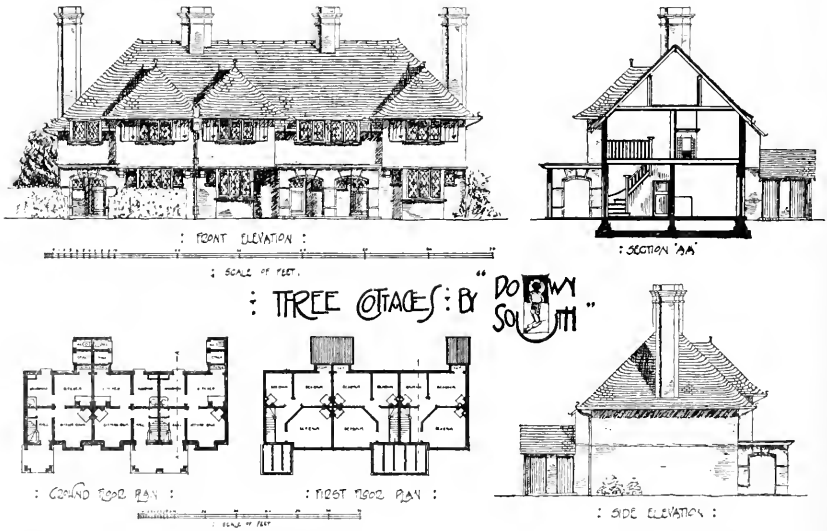
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "GAYVILLE"



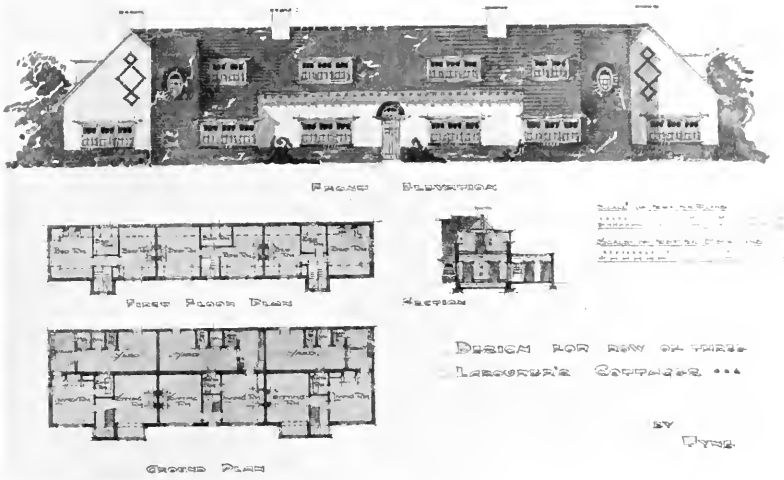
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "MICK"



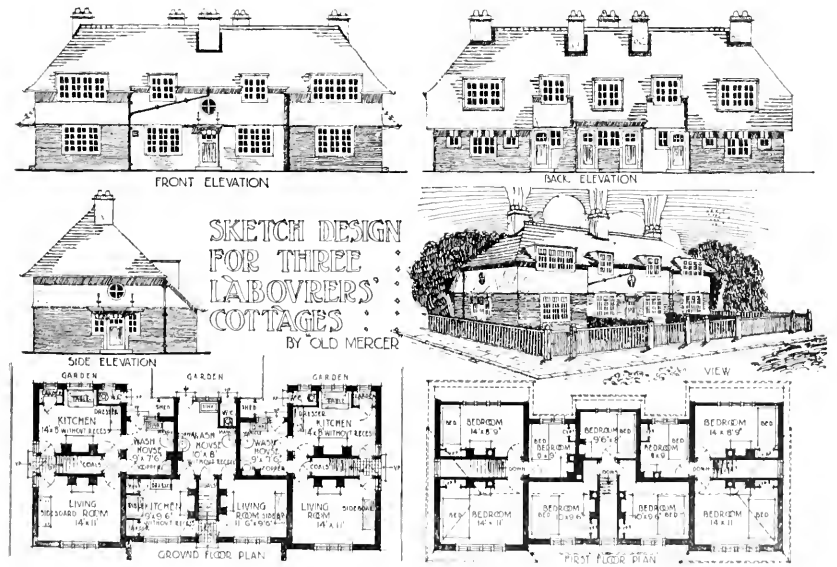
LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "MERCIA"



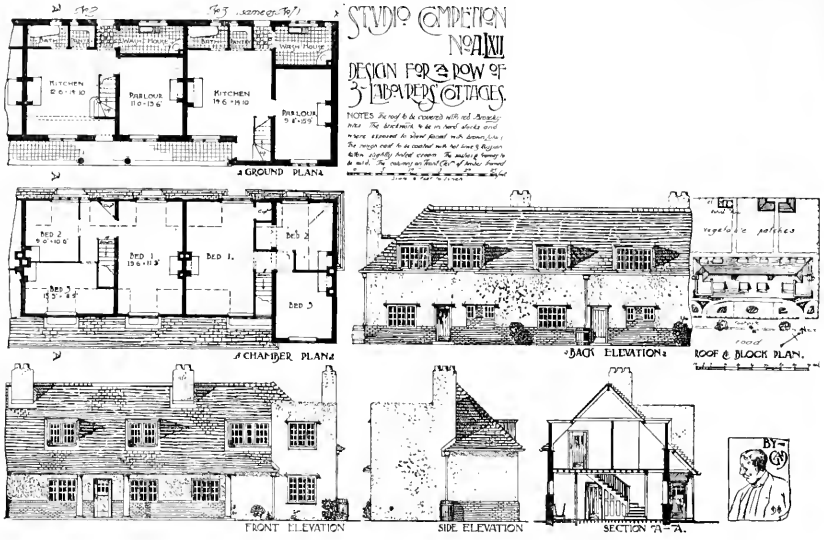
LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "DOWN SOUTH"



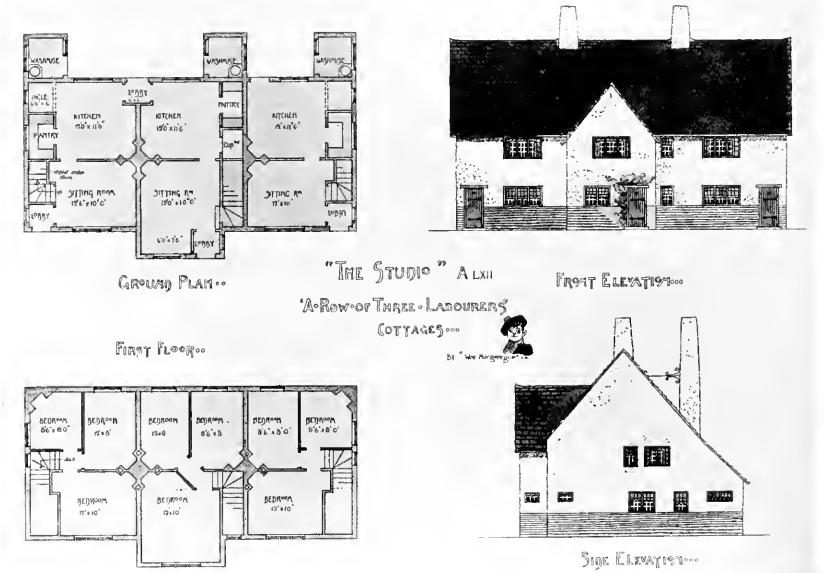
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "TYNE"



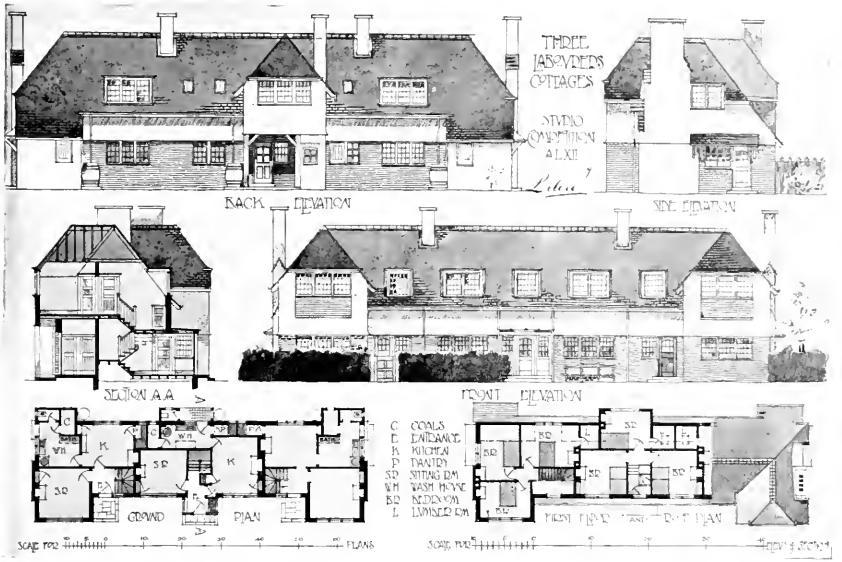
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "OLD MERCER"



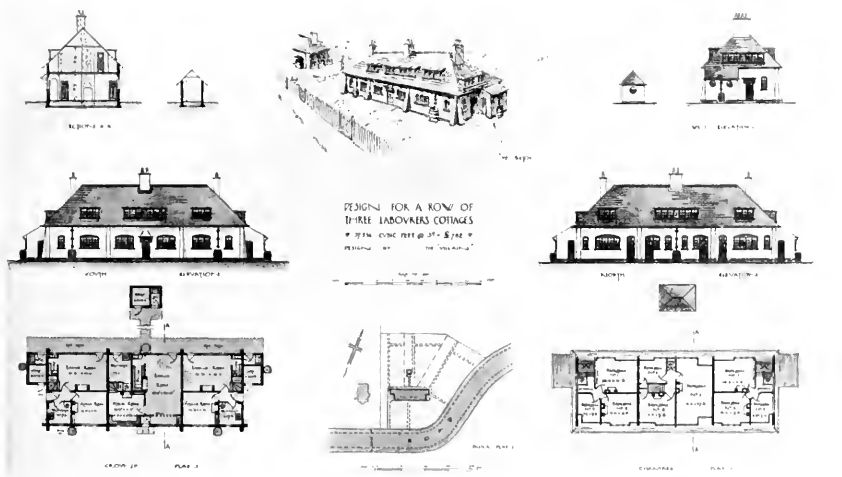
LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "GAD"



LABOURERS' COTTAGES (HON. MENTION: COMP. A LXII) BY "WEE MACGREEGOR"



LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "L'ÉLÈVE"



LABOURERS' COTTAGES (HON. MENTION : COMP. A LXII) BY "THE VILLAIN"

STUDIO-TALK

(From our own Correspondents)

LONDON.—The two recent additions to the collection in the National Gallery can be welcomed with something like enthusiasm. Titian's famous portrait of Ariosto is a most desirable acquisition—though there is in some quarters a disposition to carp at the price paid for it—and it gives us an example of a branch of his practice which has been unrepresented hitherto in Trafalgar Square. The other picture, the portrait by Sir John Millais of Sir Henry Thompson, is of hardly less importance. It is one of the finest works ever produced by an artist who has a right to a place among the great portrait painters whose names are recorded in art history; and it is certainly worthy of comparison with any of the other masterpieces which have been gathered in the National Gallery. It lacks, of course, the glamour of age, but technically it is superb.

Mr. G. Ll. Morris has recently completed some admirable interior decorations for a west-end mansion. The restrained treatment is very characteristic. The walls of the billiard-room, illustrated on page 163, are lined with oak panelling, and lead up to a chimneypiece in the same material; a few spots of mother-o'-pearl inlay give a touch of varied colour and brighten the sober tone of the room. This pleasant form of contrast is also noticeable on the mahogany chimney-piece in the dining-room and the brass interior of the hall chimney-piece.

Without departing from our English tradition for true and sober design, Mr. Morris obtains an original effect in an almost elusive fashion, and gives to the whole room an unaggressive and reticent personal note.

The entrance hall, here illustrated, is panelled in pine and painted white, with a Bratt and Colbran chimneypiece designed by Mr. Morris. This interior shows the same refinement and delicate detail. The plaster ceilings and cornices of these rooms are kept well in hand, although the moulded ribs in the hall seem a trifle

ENTRANCE HALL — DESIGNED BY G. LL. MORRIS

BILLIARD-ROOM. DESIGNED BY G. LL. MORRIS

heavy in comparison with the rest of the work.

We give opposite a reproduction in colours of a drawing entitled *Autumn*, by Mr. Yoshio Markino, the clever Japanese artist who has been residing and working in England for some time.

The present exhibition of the Institute of Oil Painters has an unusual interest, because it is the first that has been held since the decision of the society to show only the work of its members and of a few specially invited artists. For this change of policy the general excellence of the show provides ample justification. Not for a long time has the Institute presented a collection of such admirable all-round quality or so attractive in appearance. Only two hundred and fifty works are hung in the galleries, and consequently the walls are not overcrowded with things that jar one with the other because they are too closely juxtaposed. Indeed, the hanging can be especially praised; it proves that the committee responsible for it has worked with a sincere intention to make the most of the available material, and with the best discretion. On the whole, if the particular attractiveness of the show is, as it seems to be, the outcome of the new regulations, the society can be heartily congratulated on the success of its experiment.

Plenty of good things are to be found in all sections of the exhibition. Among the landscapes the best are Mr. J. Aumonier's delightfully delicate and luminous *Meads in Spring*; Mr. Alfred Hartley's strong and expressive *Summer-time*, and *Wayfarers*; Mr. Tom Robertson's subtle note, *Moonrise in Normandy*; Mr. Leslie Thomson's admirable canvas *On the Marshes*; Mr. Hughes Stanton's powerful composition *The Mouth of the Exe*, and his charming atmospheric study *Evening Twilight*; Mr. J. S. Hill's broadly treated *Near Harlech*; and the contributions of Mr. W. Llewellyn, Mr. D. Y. Cameron, Mr. Bertram Priestman, Mr. A. G. Bell, and Mr. Gabriel Nicolet. The most notable figure pictures are Mr. E. A. Hornel's decorative *Blossoms*; Mr. Coutts Michie's *Waiting*; Mr. G. Spencer Watson's important canvas,

"A LONDON STREET MARKET" FROM A DRAWING BY W. RUSSELL FLINT

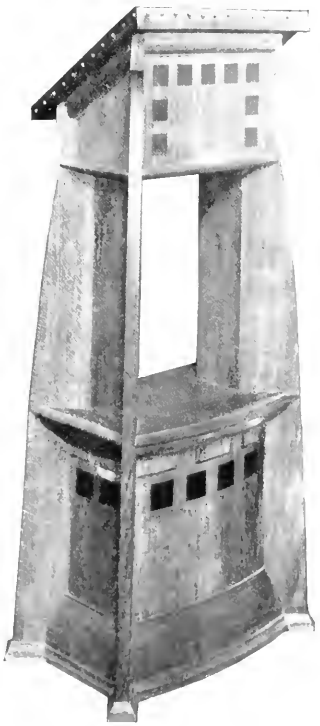
"AUTUMN." — YOSHIO MARKINO.

"THE PEAKS OF ARRAN" FROM THE WATER-COLOUR BY W. RUSSELL FLINT

A Girl Reading; *At the Play*, and *Choosing a Fan*, two clever technical exercises by Mr. Talbot Hughes; Sir J. D. Linton's *Good Quarters*, and *Off Guard*; Mr. W. Lee Hankey's *In the Shadow*; a couple of dainty studies, *Summer*, and *Study in Red*, by Mr. S. Melton Fisher; and the well-imagined and vigorously treated composition *Saved*, by Mr. St. George Hare; and there are also excellent portraits by Mr. Robert Brough, Mr. J. Coutts Michie, Mr. George Henry, and Mr. Talbot Hughes. Particular attention must be given to Mr. Byam Shaw's remarkable racecourse picture, *Sun, Silk, and Sinew*, and to Mr. G. C. Haité's sparkling *Venice*, one of his happiest achievements.

We give illustrations of two drawings by Mr. W. Russell Flint—*A London Street Market* and *The Peaks of Arran*. Mr. Flint worked for nearly six years as a lithographic artist for a firm in Edinburgh, subsequently coming to London, where he studied at Heatherley's. We also give an illustration of a lectern recently designed by Mr. C. Harrison Townsend for the Union Church at Woodford.

Mr. Tom Mostyn's exhibition of landscapes at the Doré Gallery is memorable as one of the best displays of robust and expressive painting that has been seen in London for some considerable time. He has a remarkable sense of style and treats his subjects with thorough conviction, but he is pleasantly free from mannerism or conventionality. As a student of nature he is unusually intelligent, and he records his impressions freshly and honestly with a directness of statement that proves the shrewdness of his insight. In this



LECTERN FOR THE UNION CHURCH, WOODFORD BY C. HARRISON TOWNSEND

CASKET

DESIGNED BY WALTER GILBERT
EXECUTED BY THE BROMSGROVE GUILD

exhibition he can be studied to particular advantage, for it illustrates many phases of his practice, and shows how competent he is to deal with different aspects of Nature, and how successfully he can realise her variety. An artist of his power is very welcome; few of the younger men are so well qualified to uphold the best traditions of our landscape school.

At the Leicester Galleries a mixed show of work by Mr. Charles Conder, Mr. W. Rothenstein, and Mr. C. H. Shannon has lately been presented. Perhaps the most interesting contributions were those of Mr. Conder, a number of decorative paintings on silk, eminently attractive as dainty fancies prettily rendered, and as colour harmonies most sensitively treated. Mr. Conder has a way of arriving at charming results without striving to reach any high standard of draughtsmanship or executive skill; his decorative instinct, however, is so happy, and he is so clever in hiding his limitations, that it is quite possible to forgive the absence of thorough craftsmanship in his work. The pastels by Mr. Rothenstein and the oil paintings by Mr. Shannon were of less importance; they did justice to neither artist. Among Mr. Shannon's works there were, however, some chalk drawings of admirable quality, wonderfully graceful and delicate and yet exceptionally decisive in touch.

ORNAMENT ON MALLET

DESIGNED BY WALTER GILBERT
EXECUTED BY THE BROMSGROVE GUILD

The water-colour drawings of the Channel Isles, by Mr. H. B. Wimbush, shown lately in the galleries of the Fine Art Society, belong to a class of topographic painting which needs more than

common skill in interpretation to be made artistically interesting. This skill the artist can hardly be said to have displayed in this particular collection. In executing the drawings he appears to have concerned himself so much with veracities of record that he forgot the importance of tempering topography with some measure of atmospheric charm and with a little of nature's tenderness. His exhibition was more a pictorial guide to the Channel Islands than a show of works of art.

We give illustrations of the trowel, casket, and mallet used by the King for the laying of the foundation stone of the new buildings of St. Bartholomew's Hospital. The *motif* adopted in the trowel is the defeat of Death by Life when helped by Sympathy and Affection. In the blade of the trowel, in the narrow circle of the golden hours, is the figure of Life—"a fair young lusty boy such as they feign Dan Cupid to have been, full of delightful health and lively joy, decked all with flowers and wings of gold fit to employ"—tying the hands of Death the reaper, with the face almost hidden and in the shade. The figure of Life is attended by two little figures representing Love and Sympathy. Above all this arises a rich sheltering canopy, surmounted by the royal crown in gold; and from this springs again the handle, enriched by the titles of the King, and surmounted by a little figure releasing itself from the thorns or pains of affliction. The *motif* in the casket is Love bearing another's burden (as amplified in the corners by the supporting loves), and rising superior to Pain by the little figure wrestling with the thorns.

TROWEL

DESIGNED BY WALTER GILBERT
EXECUTED BY THE BROMSGROVE GUILD

MALLET DESIGNED BY W. GILBERT
EXECUTED BY THE BROMSGROVE GUILD

Mr. James Clark has added some more to the series of stained glass windows which he is designing for St. John's Church, Windermere. These windows illustrate the Parables, and the subjects chosen for the latest additions to the series are *The Labourers in the Vineyard* and *The Pharisee and the Publican*. The decorative value of Mr. Clark's designs cannot be too highly commended. He understands admirably how to combine a due measure of actuality with the amount of formal arrangement needed in the right treatment of stained glass. He does not commit the common mistake of making his work too pictorial, but at the same time he avoids those archaic angularities to which too many men resort in their effort to escape excess of realism. The spacing of the various parts of his design is especially well considered, and the distribution of the dominant lines is planned with thorough appreciation of structural necessities. Altogether, these windows are achievements of far more than ordinary merit; and their decorative value is enhanced by the accuracy of the symbolical and archæological details introduced. Mr. Clark's travels in the Holy Land and close study of the history of the East enable him to deal with such matters in a specially authoritative manner.

The clever decoration by Mr. A. U. Soord, an illustration of which appears on this page, was recently unveiled at St. Andrew's Church, Bethnal Green.

DECORATION AT ST. ANDREW'S CHURCH, BETHNAL GREEN BY A. U. SOORD

ST. IVES.—Mr. T. Millie Dow has recently designed a window (illustrated page 172) which, under his directions, has been very admirably executed and set up in St. John's Church, Halsetown, Cornwall. Halsetown Church is an outlying chapel-of-ease to St. Ives, and stands amongst deserted mine-shafts and old tin-streaming refuse, where it presides over the relics of a decayed industry, but with the grand sweep of St. Ives Bay at its feet.

Of the design of Mr. Dow's window it is needless to speak, as the reproduction gives its essential qualities of line and mass, and shows how the difficulty of filling the narrow spaces of the lancet has been met and overcome. It is the great beauty of the translucent colour, which no reproduction can give, that seems to deserve especial remark; Mr. Dow has trusted entirely to glass and lead to say what he had in his heart, and except for the head and hands there is throughout no painting used. So the beautiful fragments, jewel-like in their intensity and purity—divided from each other by the strong dark lines of lead—carry with them all the loveliness of light, untainted as though it were passed through a crystal prism and yet showing forth all the spiritual and artistic meaning that is desired for them by the artist. It is a poem in glass of the joy of life penetrated with a sense of the beauty of the universe, the words of which are colours of exquisite purity and charm giving yet another voice to the text:

"Heaven and earth are full of the Majesty of Thy Glory."

In the choosing of colours Mr. Dow has not limited himself to those tints with which we are familiar in old windows, nor to those which have followed in docile submission the traditions that have come down from the makers of ancient glass. He has taken from the rainbow whatever tints he wished and, piecing all together, has made a window the charm of which is that of mingled surprise and acquiescence—emotions which seem to me to have in them the germs of almost all the pleasure we feel in works of art.

N. G.

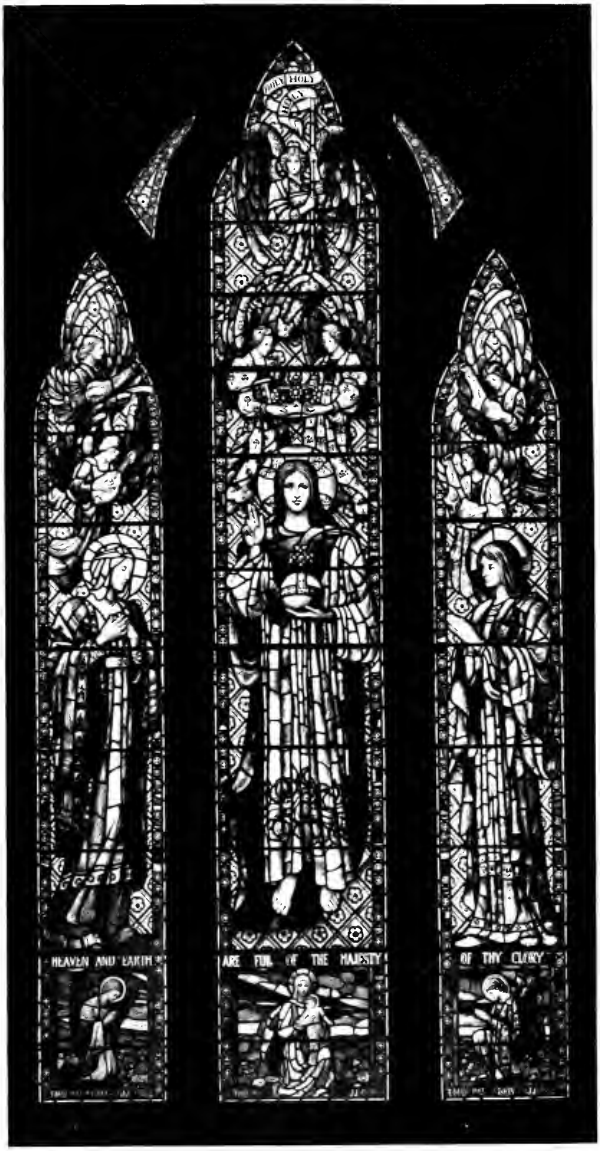
"*Hiring*"

"*Working*"

"*Paying*"

"THE LABOURERS IN THE VINEYARD"
BY JAMES CLARK

(*See London Studio-Talk*)



WINDOW AT HALSETOWN CHURCH
DESIGNED BY T. MILLIE DOW

(See St. Ives Studio-Talk)

PARIS.—M. Gabriel Rousseau, one of Moreau's pupils and by no means the least of them, recently exhibited a group of views of the Rhine which deserve attention, first on account of their technical merit, and secondly because they reveal on the part of their author a desire—to my thinking a most praiseworthy desire—to devote himself to landscapes of which nature alone does not constitute the whole charm, but which are ennobled by lovely ruins.

SCULPTURED PLAQUE BY VALLGREN

Although this young artist reverts in a measure to the historical landscape, it must not be imagined that he is retrogressive, for his technique is essentially modern; as a matter of fact, he has passed through three phases. At the outset he was too much inspired by the masters: then he indulged in the extravagances of *le pointillisme*; now he appears before us sobered but personal, and without rashness one may predict a brilliant future for him, if only he continue in the way he has now chosen.

STATUETTE BY VALLGREN

M. Vallgren, the able Finnish artist, excels equally in sculpture great and small. His little statuettes are like Tanagras of our own day; though somewhat more restless, more troubled, more modern, in short. In these little works he sometimes contents himself with attempting the indication merely of a movement, studied directly from nature; sometimes, on the contrary, he gives us such admirably finished works as those reproduced here. In one of these the decorative feeling is of the highest quality, while the other vibrates through and through with restrained tenderness. As regards modelling, the back of the woman bending towards her child is a masterly achievement.

Emile Gallé is dead. I have already described the great artist in glass in the pages of THE STUDIO. In him we lose the master of the Nancy School, and one who was certainly our greatest decorator—a French William Morris.

M. Bénédite has just had the happy idea of organising an exhibition of Henry Monnier's works at the Musée du Luxembourg. The men of that generation are certainly being better

understood and appreciated every day; and our contemporaries delight in reviewing society as it was thirty to fifty years ago, faithfully portrayed by such as Daumier, Gavarni, or Guys. Thus Monnier in his carefully-elaborated, painstaking little compositions, shows himself as truthful a depictor of *bourgeois* society as could possibly be found. For his personages are placed with delightful naturalness in their appropriate surroundings, in the manner of the seventeenth century Flemish artists; and with him decorative arrangement makes its entry into the field of caricature. With his scenes from the life of actors and actresses, his idylls of the Quartier Latin, his artists at home, his financiers in their private rooms, the artist who created Joseph Prudhomme takes his place definitively beside Gavarni.

CONCARNEAU.—Brittany has been for many years the chosen home of painters. Not only Frenchmen, but painters of all nationalities have found inspiration—and still find it—in this land of ineffable charm. With its art-colonies at Pont-Aven and Concarneau we associate the names of Bastien Lepage, Dagnan Bouveret, Jules Breton, and Bouguereau, and in more recent years those of Simon, Cottet, etc. Some men have wandered to Benodet, and other isolated places, seeking solitude and fresh subjects for their work, striving to go even deeper into the heart of Nature and the life of the people than did the pioneer workers of thirty years ago. Brittany offers an almost inexhaustible treasury of interest. Besides fine sea-coast and glorious sea, it has also wild inland scenery, with tracts of moorland and forest; and restful villages like Pont-Aven and Quimperlé, where rivers flow through scenery similar to that of Wales. In addition to these surroundings there is the life of the people to study, a simple life, lived close to nature, but varied in a remarkable degree according to environment.

It is at the excellent inns, glorified by the names of hotels, that artistic life finds a centre. Living

"LA VIEILLE RUE" (*See Paris Studio-Talk*) BY GABRIEL ROUSSEAU

"SUR LE RHIN" BY GABRIEL ROUSSEAU

at their ateliers, as so many do at Concarneau, and coming to the hotels for their meals; or working in the ateliers at the Hotel Julia at Pont-Aven, the artists all meet at table and have the benefit of social intercourse. The Hôtel des Voyageurs, or Villa Julia, at Pont-Aven has been well known to the artist world since 1862, when Girardet, Leroux, and Edward Lewis founded the colony still existing. Colin Hunter and Walter Langley came there about 1880, and there Adrian Stokes and his talented wife first met, and left specimens of their

ALFRED GUILLOU IN HIS STUDIO AT CONCARNEAU FROM A PHOTOGRAPH BY EDYTHE R. PAEN

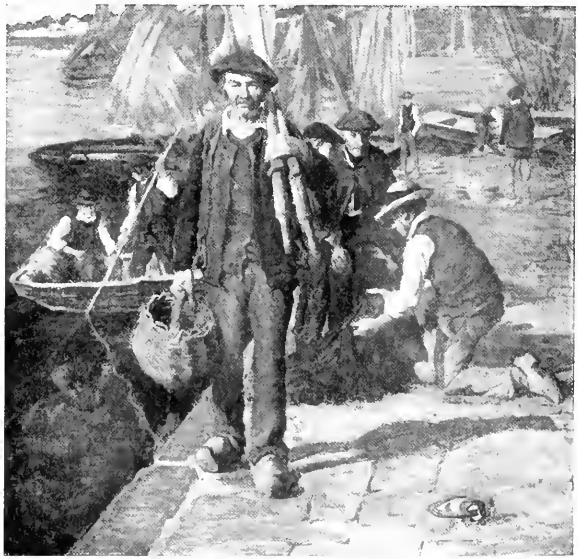
HERBERT S. HUNT IN HIS STUDIO AT CONCARNEAU

FROM A PHOTOGRAPH BY EDYTHE R. FAEN

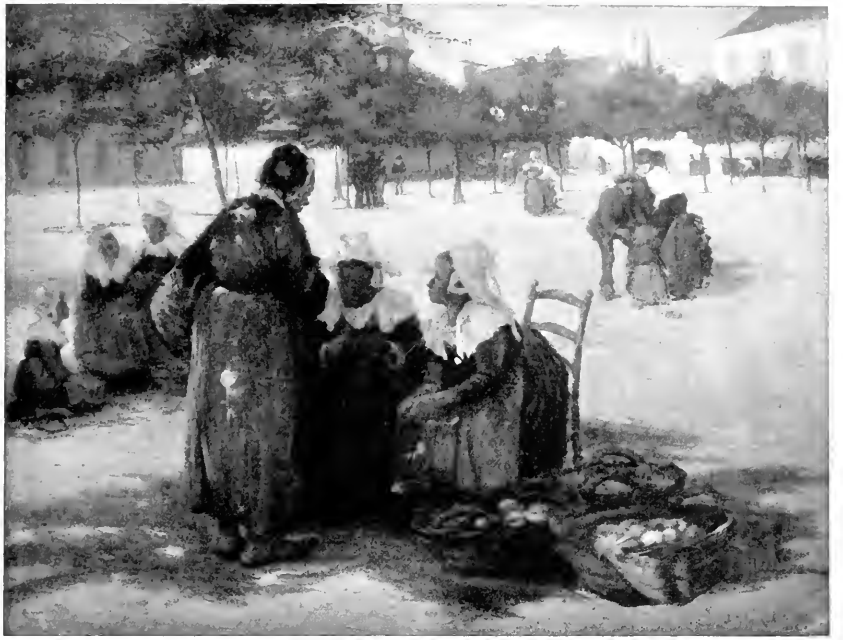
early work. The *salle-à-manger* is panelled with pictures by various artists, and in the fine salon of the annexe hang works by F. Fleury, Robert Wyllie, Mrs. Adrian Stokes, and many others; all gifts to Mademoiselle Julia, the owner of the hotel and presiding genius of the village.

What Capri is to Italy, and Newlyn to Cornwall, Concarneau seems to be to Brittany. It is an ideal home for artists, full of movement, colour and expression, almost southern in character, and wholly unexpected to those whose ideas of Brittany have been formed by Pierre Loti's sad and beautiful romances, or Daudet's sketches. In summer the whole population of Concarneau works at the sardine industry, and winter is the artists' best time for work, as the sardine workers are idle then, and only too glad to pose as models for a trifling payment.

One of the most interesting names at Concarneau is that of Monsieur Alfred Guillou, a native of the place, whose paintings have obtained much success in France, though they are almost unknown in England. His work expresses his natural *bonhomie*, and also the other side of his nature, which feels the tears that linger so near the smiles of life. Nearly every year a large and cosmopolitan gathering of artists visit Concarneau, but the real interest lies with the small colony of *habitués*, who have worked there for many years. Nothing could be of greater value than to visit the studios of these serious workers and study the variety of technique and temperament shown in their work.



"RÉTOUR DE LA PÊCHE" BY J. MILNER-KITE.



"AU PAYS DE POMMES" BY J. MILNER-KITE

Among the many painters resident in Concarneau is Herbert S. Hunt, who has worked in Brittany for more than ten years. He is more in touch with French than English methods, and most of his work has remained in France.

Charles Fromuth, an American, and the possessor of a Munich gold medal and a Paris silver medal, is well known for his marine studies in pastel. He has worked assiduously for eleven years at Concarneau, and often exhibits at the Champs de Mars, at the International, and elsewhere in England. His style is vigorous dignified, and grave, with a strength of line and depth of colour not usually associated with pastel. These marine pictures represent the true life of Concarneau in its working aspect, and breathe the very spirit of the sea with its latent melancholy.

J. Bulfield's pictures are full of sunshine and *joie de vivre*. They are, for the most part, oil paintings, on a small scale, of figure subjects of Concarneau folk, chatting in groups, or buying and selling at the market booths; fresh and spontaneous studies of outdoor life, with a touch of southern gaiety, all rendered with a free and forcible technique.

Miss Margaret Houghton is one of the few women painters who have taken up their abode in Concarneau. Since coming from Canada to Europe she has worked at Capri, St. Ives and in Holland, and has exhibited at the Salon and elsewhere. Well known to the art world is John H. Recknagel, an American, who studied first at Stuttgart, and afterwards in his own country under Mr. Siddons H. Mowbray. He is an extremely facile and prolific painter, working rapidly and with great effect, especially in portraiture, and revels in warm and rich colours. J. Milner-Kite is one of the few Concarneau painters who have exhibited at the "International." The picture here reproduced, "*Rétour de la Pêche*," is from a large canvas which was exhibited at the Champs de Mars

Salon of 1901. It represents a characteristic scene of Concarneau: the sardine boats drawn up in harbour, and the fishers carrying their spoils to market. Emile B. Hirschfeld's name happens to stand last, but is by no means unimportant in the art world. Though still a young man—born at Odessa in 1867—he has already established his reputation. Some of his finest pictures were painted at Concarneau; indeed it was at this place that he began to work in colour. Apart from the painter's fine technique and gift of composition, Hirschfeld has the artist's poetic feeling, and those who know how Brittany stirs the emotions will feel a peculiar pleasure in his work. The above-named painters, with De Rolle, Florence, Howard, Klein, Marmitsch, Renti, and Terrick Williams, represent the Concarneau colony of late years. The majority have been influenced by Monet and Manet and Puvis de Chavannes, but all are bent on personal expression, apart from the established formulas. It is noteworthy that most of those painters hold the doctrine that a student should confine himself to the practice of black-and-white while in the schools, and begin to work in colours when face to face with Nature. Most of their best work has been done at Concarneau, and these days of *bon camaraderie* and strenuous work in Brittany will be a phase of life not easily forgotten.

J. Q

FLORENCE.—This year there has been something like a secession of the young artists. Many who were in the habit of exhibiting at the annual *Promotrice* have collected their works together in the ground-floor rooms of the Palazzo Corsini, kindly lent to them for the purpose.

But this attempt to show independence must not be considered as an actual secession; for several artists have exhibited simultaneously at the *Società Promotrice* and at the Palazzo Corsini.

A separate room was allotted to the Belgian artist, Henry de Groux, who sent several historical and symbolical compositions executed in his fantastic sketchy style, more successfully exemplified in some pastels of children.

Another Belgian artist, more firm and accurate in drawing, is Charles Doudelet, specially notable for his illustrations of subjects from Maeterlinck.

In the Italian section various tendencies may be noted, especially in the rooms devoted to oil-paintings. One tendency in particular shows a recurrence to the spirit of our traditions, although not confined to one old master alone, nor to a single period of

"MOTHER AND CHILD" BY JOHN H. RECKNAGEL

"LES FIANÇAILLES" BY E. B. HIRSCHFELD

the Renaissance. Adolfo De Karolis has taken up wood-cutting again, and his vignettes for Gabrielle D'Annunzio's *Figlia di Torio* bear testimony to his love for the fourteenth century. Oscar Ghiglia and Giovanni Costetti also show themselves traditionalists, though more untrammelled, both in their drawings and in their portraits in oils. These two young portrait-painters, of whom we are sure to hear more, have deservedly attracted much attention in a short time. Their colour is warm and telling, but that of Ghiglia is more heavily loaded and that of Costetti more fluid. We may mention the latter's *Portrait of a Gentleman*, and a drawing in red, *The Conqueror*.

Oscar Ghiglia, besides an exquisite drawing of *Two Heads*, has exhibited an admirable half-length of Signor Salvetti.

More modern and impressionist tendencies are represented by the landscapes of Plinio Nomellini, the symbolical compositions and the *ex libris* of Galileo Chini, some delicate landscape drawings by Lodovico Tommasi, *The Return to the Sheepfold* by Giuseppe Viner, and various other works by Giorgio Kienerk (painter and sculptor), Cesare Vinzio, Cesare Ciani, Romiti, De Albertis, Graziosi, and by Ulvi Liegi.

It may be truthfully said that the success of the exhibition has been complete. Let us hope that this excellent undertaking may be repeated every year. R. P.

BRUSSELS.—The "Societé Royale des Aquarellistes" (the last exhibition of which took place in December) has sometimes been accused of being too exclusive, but the "Societé Nationale des Aquarellistes et Pastellistes" (whose exhibition was opened last June) might with equal justice be reproached for acceding too readily to the many requests for

"LE VIOLONISTE" FROM THE ETCHING BY F. GAILLIARD

admission to its ranks. The number of incompetent amateurs on the roll of the society is really far too great, and their valueless contributions militate very much against the general effect of the Salon. In spite of this, however, there are some few remarkable exhibits. To name but two, the works of MM. F. Gailliard and W. Delsaux are very fine. THE STUDIO has already reproduced several drawings of market scenes by the former, and the latter has exhibited some Zealand landscapes of varying merit, but all interesting and full of character.

The controversy aroused by the last exhibition of the "Libre-Esthetique" Society, resulted in the formation of a new group of artists who call themselves the *Peintres independants*. They will hold an exhibition every year at Brussels, and every three years at Antwerp, Ghent, and Liège. Amongst the names of the members are those of MM. Heymans Clans, Morren, Ensor Buysse, and Lemmen, with that of Mdlle. Boch.

MARSEILLES.—The work exhibited this year by the painter in water-colours, Louis Jullien-Rousset, is more ambitious in composition and displays a greater mastery of technique than anything he has hitherto shown. This artist's great charm consists in the fact that he is true to his own convictions, and represents nature exactly as it impresses him, and with the very simplest means. All his work is done in the open air; he catches with wonderful rapidity the fleeting effects of light, and he refrains from finishing-touches in his studio.

Jullien-Rousset has never allowed himself to be seduced from his own straightforward style by any aiming at *tours de mains* or experiments with different methods. Sincere and devoted to his art, he interprets with great simplicity the impressions made on him by effects of light on the ponds, picturesque lanes, villages prettily situated on some hill-side slope, or some deserted scene of the Provençal coast. Like many another modern French master, Jullien-Rousset has worked a great deal at Martiques—he has, indeed, almost exhausted

"FORAINS" FROM THE ETCHING BY F. GAILLIARD

"PAYSAGE À GAP" BY L. JULLIEN-ROUSSET

that district, rich though it is in charming themes —so much so that it is difficult to say which deserves more admiration, Jullien-Rousset for having been able to find there so many different motives, or the village of Martiques itself for the inexhaustible inspiration it has been to so many generations of artists. Jullien-Rousset, however, has not confined himself to Martiques alone, but has worked in several other districts of Provence, interpreting them under many different aspects. The water-colour drawing here illustrated, *Paysage à Gap*, is a characteristic example of his work. Another noteworthy work in the exhibition was one representing a little stream flowing through a mass of verdure, beneath a well-interpreted stormy sunset-sky. In a word, this last exhibition has justified the high esteem in which Jullien-Rousset is held, fulfilling the prediction, made at his *début*, that he would become a great painter in water-colours.

G. B.

LEIPZIG. — The two well-known Leipzig artists, M. Klinger and D. Greiner, have taken to themselves a worthy partner in the person of a talented young engraver, Bruno Heroux, who, though akin to them artistically speaking, is an independent individuality, and has attracted attention already by his engravings, lithographs, and woodcuts; for even the veterans Adolf Menzel and M. Klinger have recognised their merits. Very masterly is his treatment of the human figure, as may be seen in an Anatomical Atlas illustrated by him; and his other work is no less dignified and artistic. He has produced some capital portraits and a number of book-plates (*ex-libris*) in various styles of engraving which have been much praised, and are admirable examples of their kind. Heroux's chief characteristics are his simple breadth of treatment, especially in wood-engraving, purity of line, and fine draughtsmanship.

K. E.

SITTING ROOM
DESIGNED BY GEORG WINKLER
EXECUTED BY FOLKER

WINDOWS
DESIGNED BY ALBER WIRTH
EXECUTED BY SUPPERSBERG

DINING ROOM IN STAINED ELM

DESIGNED BY GEORG WINKLER
EXECUTED BY JULIUS KELLER

KLAGENFURT.—Another proof has been given of the interest the Austrian Government takes in the artistic development of her peoples, for, thanks to a subvention granted by the Ministerium for Cultus and Unterricht, it was made possible to hold an exhibition in Klagenfurt, the capital of Carinthia. All the artists taking part in this exhibition are natives of this province, who have chiefly received their artistic training at the Imperial Arts and Crafts Schools, Vienna. And another local interest was given by the fact that all those manufacturers who executed the designs of these young artists are also natives of Carinthia. They had never previously attempted the making of artistic productions, but the new impulse given is likely to be a permanent one, for more than half of the exhibits were sold and many orders taken. The province of Carinthia has produced many rising young architects, such as Julius Keller, Karl Witzmann; sculptors such as Friedrich Gornik, Leopold Resch, Michael Mörtl, and others; etchers such as Aug. Veiter, Eduard Mannhart, besides many who have devoted themselves to other branches of art. Friedrich Gornik has a predilection for depicting animals. His designs for electric lighting apparatus are very characteristic, whether they be in the form of an owl, a tiger or other animal, or bird, and many of his days have been spent at the zoological gardens at Schonbrünn, near Vienna, modelling these creatures. His picture *The Storm is Coming On* is a very realistic description of what takes place when those who live in huts in the high Alpine lands fear a storm. The shepherd immediately springs on the nearest horse's back, rushes up to the top of the mountain, and with eyes strained looks into the distant clouds. Such scenes the

BEDROOM

EMBROIDERY

DESIGNED BY GEORG WINKLER
EXECUTED BY AD. RIEDEL
BY FRÄULEIN UNTERKREUTER

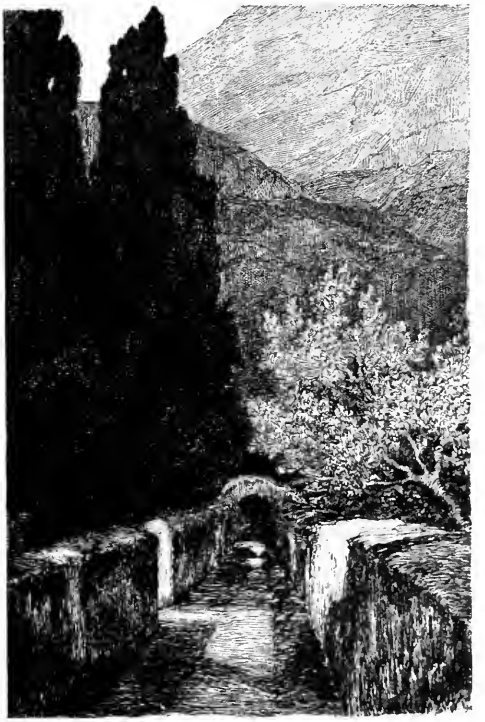
RECEPTION ROOM IN GREY MAPLE

DESIGNED BY KARL WITZMANN
EXECUTED BY AD. RIEDEL

young sculptor has himself often experienced. Many of the interiors offered scope for designs in which to combine the artistic and the practical. A dining-room by Georg Winkler is of elm, so stained as to have the appearance of palisander. It fulfils all the modern requirements, and is very pleasing to the eye, two very requisite things in the art of to-day. Another interior by the same artist is a bedroom, in which he has utilised a scarcity of room by placing the bed between two cupboards and building a third one above the washing-stand. The coverlet and towels were designed and executed by Fräulein Unterkreuter, of Villach; while a boudoir stained outwardly pale pink and inwardly with green, thereby forming an agreeable contrast, is very effective. Another interior, a reception room by Karl Witzmann, is of grey maple, and shows that the artist is a rigid disciple of the modern school. There is a great demand for such interiors as these, and in giving art of this kind to the country a high purpose has been served. The young artists are kept very busy, so that the material advantage to themselves as well as the artistic result is very satisfactory.

A. S. L.

MELBOURNE.—The annual exhibition of the Victorian Artists' Society was formally opened at the Galleries, Eastern Hill, by Mr. Deakin, on July 9. On the whole, the Society is to be congratulated on the high standard of the work exhibited. For this high standard many reasons tend to contribute. Australians who migrated to London and Paris some years ago to enlarge their local training, are in many instances returning; and they now in their turn, both by example



ETCHING

BY A. VEITER

and tuition—for it is only the very, very few who in Australia can hope to live solely by the proceeds of their work—influence others. The hanging committee, therefore, were able to exercise a wise discretion, and by fixing a high standard excluded much of the amateurish work which has been so much in evidence in previous exhibitions. It is earnestly hoped that this good precedent will be persevered in.

The last exhibition included pictures in oil and water-colour, miniatures, etchings, sculpture, pastels, auto-lithographs, and applied arts—a total of about 240 exhibits. Of the figure painters Mr. Hugh Ramsay easily took precedence with several large portrait canvases—all of which were pleasing in colour and technique, but as pictures they had the defect of showing the sitters too-obviously posed. This doubtless is a fault which time and experience will correct. His *Portrait Sketch* was, however, free of the defect, and was altogether charming.

Mrs. Muntz-Adams showed strong work in *My Lady*, as also did Mr. Bernard Hall in the portrait of *H. H. Champion, Esq.*, and in some exquisitely painted still-lifes—notably the *Gardener's Workshop, Naseing Hall, Essex*—painted during a recent visit to England. Mr. Leslie Wilkie is to be commended for the fine qualities shown in his portrait *My Sister*—the best of his several works. Mr. John Hennessy's *Sisters of Mercy* was also an admirable piece of work.

In the landscape section the finest work was shown by Mr. Albert Enes in two fine pictures—exquisite alike in feeling and treatment. Both were painted in a low key of colour, and his *Rainbow*, especially, showed a keen appreciation of one of Nature's most elusive effects. Mr. Enes is a comparatively young man, who ought eventually to contribute handsomely towards the building up of a truly national school of painting in Australia. Mr. J. Sommers' *Nature's Embroideries* was also fine in colour and movement, while Mr. Rupert Bunny sent his picture *The Tritons* from Paris.

Mr. Delafield Cook's *Forest Glade* was the most dainty in colour and effect of his several contributions. Mr. Walter Withers—usually a prominent exhibitor—sent one very finely painted *Landscape*, and some good water-colours—all noticeable for their qualities of colour and mastery of material. Mention should also be made of the work of Messrs. F. Hayward, P. Lindsay, Beament, and of Mrs. B. Colquhoun's *Waterpool* (an unpretentious but finely painted work), and of Mr. Dancey's decorative *Motherhood*. Among the water-colours in the central gallery mention must be made of Mr. Mather's two fine Healsville landscapes, *Evening* and *Autumn*—full of colour and warmth and sunlight.

Mr. Blamire Young sent several works, decoratively conceived and executed,—as did also a kindred spirit, Mr. H. J. Weston. Mr. Macgeorge and Miss Buchan contributed good work, and Mr. Enes' decorative pastel *Pan* excited favourable notice for its charming freedom and good colour; as did also Miss Norris's *Web Weaver*, and Mr. Tom Carter's *Girl's Head*—both in the same medium. Other works of promise were Mr. A. Fischer's auto-lithograph *The River*, and the charcoal studies of Messrs. Brindle and Hennessy—and among the sculpture Mr Web-Gilbert's *Problem of Life* and *Crest of the Wave*. The absence of works by Messrs. McCubbin, Douglas Richardson, and J. Ford Paterson—all old members of the society—was regrettable. J. S.

REVIEWS.

The Art of George Morland. By Dr. G. C. Williamson. (London: George Bell & Sons.) 25*s.* net.—It is somewhat remarkable that George Morland should have had to wait so long before any really exhaustive account of his life and work has appeared, for none of the biographies hitherto published, though trustworthy enough so far as they go, give an all-round picture of the man and artist. As is well known, four lives were published soon after the gifted master's premature death at the early age of forty-one, but these are all out of print; and as is pointed out by Dr. Williamson in the Preface to his richly illustrated and deeply interesting monograph, only a very few libraries contain copies of them all. They however formed the basis of a well-written little volume by Mr. Ralph Richardson, published in 1895; and in 1898 a critical notice of the work of Morland, by the animal painter Mr. J. T. Nettleship, was included in Messrs. Seeley's Portfolio Series. Possibly the exceptionally melancholy circumstances of Morland's career, vitiated as it was by dissipation, may have led to the reserve that has hitherto been generally maintained, but the result of that reserve has been that considerable injustice has been done to the memory of a man

who altogether lost the charm that distinguished him in his boyhood. Dr. Williamson has, however, now changed all that. With the unwearying and conscientious care that distinguish him, he has unravelled the tangled skein of hearsay and tradition, and though he does not condone the errors of his subject, he gives due weight to every extenuating circumstance. He dissipates finally, for instance, the accusation that Morland neglected his wife, for he proves that in the artist's worst straits for money, he never failed to supply her with luxuries as well as necessaries. With equal judgment the author of this new biography, which will no doubt take rank as a standard authority, examines the work of the master, tracing the various influences that affected him, but at the same time establishing his claim to the original genius that entitles him to rank amongst the immortals. The fine reproductions of some fifty typical examples of the paintings of Morland leave absolutely nothing to be desired; the frontispiece in colour of the *Interior of a Stable* is an exceptionally happy rendering of an old favourite, and amongst the collotypes will be found many of little known paintings in private possession, including several sea-scapes, such as the *Day after the Wreck*, that prove how great was Morland's versatility.

Paris and its Story. By T. Okey. (London: J. M. Dent.) 21*s*. net.—In his new volume the author of the fascinating "Venice and her Story" had a subject that was evidently far less congenial to him, and one that on account of certain inherent peculiarities it was far more difficult to treat satisfactorily than the poetic City of the Lagoons. Venice remains what she has been for centuries—the Queen of the Adriatic, whose subjects have held her every characteristic sacred. Paris has been successively the victim of one master after another, who, however much they may have differed in other respects, were alike in the ruthlessness with which they have destroyed or suffered to be destroyed the heirlooms bequeathed to them by their predecessors. As a result, the story of the Paris of to-day has to be written chiefly in the past tense. To quote but one case in point, the *cité*, than which, Mr. Okey says, there are few spots in Europe where so many associations are crowded together, retains scarcely a trace of the long ago. "Some notion," he remarks, "of the changes that have swept over its soil may be conceived on scanning Félibien's 1725 map, where no less than eighteen churches are marked, scarce a wrack of which remains." "We must imagine," he adds, "the old mediæval *cité* as a labyrinth of crooked and narrow streets, with the present broad *parvis* of Notre Dame of much smaller extent, encumbered with shops and at a lower level." It is the same throughout the volume; imagination is the one thing that can really in any great measure recall the past of a town still a leader in art and science, "where," says Mr. Okey, "all the best of the realms of nature and art in the whole earth are open to daily contemplation"; though he neglects to add that it is in the museums that this æsthetic and intellectual treat is to be attained. Accepting the inevitable, however, the author of what is practically a history of the French monarchy rather than of Paris or of its people, has produced a most readable and trustworthy text-book, which will be of the utmost service to all who wish to become acquainted with the French capital as it now is. The numerous illustrations well supplement the text, and although unfortunately some of the colour-blocks are not very well printed, the light and atmosphere peculiar to Paris are well interpreted. Miss Kimball's pen-drawings, that recall the work of Joseph Pennell, but are scarcely equal to it in draughtsmanship, render happily many characteristic details; but the inclusion of reproductions of paintings that have absolutely nothing to do with the text — such as Poussin's *Shepherds in Arcady* — rather detracts from the homogeneity of the book as a whole.

Westminster Abbey. Painted by John Fulleylove, R. I.; described by Mrs. A. Murray Smith. (London: A. & C. Black.) 7*s*. 6*d*. net.—In this brightly written, chatty volume, the accomplished authoress of the "Annals" and the "Roll Call of Westminster Abbey" proves yet anew, how close and living is the sympathy that binds her to the venerable building with which, as is well known, her whole life has been intimately associated. She dwells but little, it is true, in her new book on the art point of view; her aim evidently having been to bring into prominence the historical associations of her subject rather than its æsthetic characteristics. For all that, however, she sums up in her introduction, clearly though succinctly, the story of the growth of the present group of buildings out of Edward the Confessor's Benedictine abbey, and she prefaces her imaginary walk through the sacred precincts by a summary of the leading architectural features. She calls attention, for instance, to the graceful arcading of the triforium of the nave, suggesting that her companions should "carry the eye to the roof, 100 feet above their heads; and thence along the clustered columns and arches;" adding enthusiastically, "The whole resembles that magnificent and peculiarly English beauty, an

ancient beech avenue, with its arching and interlacing boughs reaching up to heaven." The absence from the text of the technical details that appeal to a comparatively limited audience is amply atoned for by the excellent descriptive notes that accompany Mr. Fulleylove's beautiful illustrations that are reproduced with the skill and care for which Messrs. Black are justly noted. With few exceptions the drawings interpret well the details chosen; but occasionally, as in the Chantry Chapel of Henry V., with St. Edward's Shrine, and the St. Edmund's Chapel, with the tomb of the Duchess of Suffolk, the full beauty of the pointed arch is scarcely brought out; while the cutting off of the towers of the West Front has an irritating effect. On the other hand, the views of the North and South Ambulatories and of the Interior of the Nave and the North Transept are thoroughly convincing and satisfactory.

From a Holiday Journal. By Mrs. E. T. Cook. (London: George Allen.) 10*s.* 6*d.* net.—A deeply pathetic interest attaches to this delightful *pot bourri* of holiday impressions, written as it was by a now vanished hand, but bearing on every page the impress of the wonderful vitality that was characteristic of the authoress of "Highways and Byways in London." Mrs. E. T. Cook, who died in June, 1903, combined the rare gifts of imagination, insight into character, and sense of humour, which enabled her to place herself at once *en rapport* with those with whom she was brought in contact in her wanderings. In her last Holiday Journey, when she seemed to have many years of successful work still before her, she penetrated into several out-of-the-way villages in Italy, Germany, and Switzerland, where, attracted by her fascinating personality, many of the unsophisticated natives revealed to her their true selves as they would never have done to an ordinary traveller. Mrs. Cook's word pictures, supplemented by photographs and sketches taken by herself direct from nature, and well reproduced, some in colour others in photogravure, in this volume, bring very vividly before her readers the scenes in which she evidently played an important part. The *Passion Play on the Italian Lakes* is especially noteworthy, bringing out as it does the deep religious feeling of the peasants who took part in it, and at the same time incidentally throwing something of a new light on the motives of early Italian religious art, that are so often puzzling to the uninitiated.

The Alps. By W. Martin Conway and A. D. McCormick. (London: A. & C. Black.) 20*s.* net.—The publishers of this most fascinating volume are to be congratulated on having secured the services of two such experts as Sir Martin Conway and Mr. McCormick, both of whom know and love Alpine scenery well. They are, moreover—which is far more rare—able to give expression to their appreciation in a form as true as it is attractive. In spite of the inevitable limitations of the three-colour process of reproduction, the illustrations interpret with great felicity the characteristic colouring and atmospheric effects of typical Alpine landscapes; avoiding the mistake so often made of attempting to give too much detail, yet at the same time omitting nothing of importance. Specially noteworthy are the *Lucerne and Lake from the Drei Linden*, with the grand background of storm-clouds gathering about the summit of Pilatus; the *Cloud-Burst over Lucerne*, with its vivid realisation of the transitory brightness that so often heralds an atmospheric convulsion; *At Meiringen*, with the distant view of the Brüing Pass; *Twilight on the Matterhorn*, with its grim suggestion of tragedy; and *Flüelen*, under the sombre influence of the Föhn wind. No less satisfactory are the verbal descriptions of Mr. McCormick, who began his career as a mountaineer at the age of seven by climbing Snowdon. He admits his readers very frankly into his confidence from the first, explaining that his aim is not to make people see with his eyes, but to recall to them what they have already gazed upon with their own. In this limitation, however, he does himself less than justice, for every sentence of his work bears the impress of thorough knowledge of his subject. He is familiar with the Alps, not only as they are now, but as they were—indeed, even as they will be in the future, for he is a practical geologist as well as a shrewd observer and an experienced climber. Even without his collaborateur's sketches, his book will be an aid to the serious student no less than to the ordinary tourist; making it a matter for regret that, as is the case with the rest of the series of "Beautiful Books," there are no headings to the chapters or index.

Phil May in Australia. (Sydney: "The Bulletin" Newspaper Office; London: Dunlop & Co.) £1 1*s.* net.—A valuable opportunity is afforded to admirers of Phil May for comparing his earlier and later work, by the publication of this interesting series of examples of his social and political cartooning and humorous sketches, supplied between 1885 and 1894 to the Sydney "Bulletin." As is well known, the career of May had been one long struggle from the death of his father when he was only nine years old, until in 1885 he obtained a regular

journalistic appointment; he having been able to take the place of the artist who had undertaken, but failed, to do the principal drawing for the previous Christmas number. As related by Mr. A. G. Stephens in the sympathetic biography prefacing the new publication, the chance turned the young artist's destiny, and he was earning from £8 to £10 a week on the staff of "St. Stephens" when Mr. W. H. Traill, managing director of the "Bulletin," enticed him to Sydney to work for it. Phil May drew exclusively for the "Bulletin" for nine years, contributing no less than 900 drawings to it, of which those reproduced in this book are carefully selected examples. They prove the truth of Professor Herkomer's criticism that "Phil May's line was like the stroke of Joachim's bow" for what Mr. Stephens calls the "quality of athletic skill" was never surpassed in any other work from the same hand. They are, moreover, an incidental proof of the great change that has come over the attitude of Australia towards the mother country during the last twenty years, for such caricatures as those of the "Queen signing the Coercion Bill" and the "Queen and the Statue" would not now be tolerated.

Venice by Mortimer Menpes. Text by DOROTHY MENPES. (London: A. & C. Black.) 20*s.* net.—Although it cannot be said to equal in beauty the companion volume on Japan, which is certainly the best of the colour books hitherto produced by Mr. Menpes, this new volume is full of delightful sketches, which interpret well the ever-varying, yet ever-fascinating charms of the City of the Lagoons. Specially satisfactory are the *Custom House and Church of S. Maria Salute* with the fishing-boat in the foreground, giving just the needed touch of strong colour; the *Dogana and Salute* bathed in the true Venetian atmosphere; the fine night-effect of the *Ospedale Cirile* the S. Giorgio Maggiore, glowing in the evening light; the Canal in Giudecca Island, that seems to palpitate in the sunbeams, and the *Choggia Fish Market*, with the delicately suggested distance. On the other hand, in some few of the drawings there is a strange crudity of colouring and carelessness of execution. In the *All Saints' Quay at S. Trovaso* houses and water are one blur of the same tone, the *Old Doorway* is commonplace and uninteresting; and *A Chioggia Fishing Boat* is quite wanting in charm or character. As is generally the case in Mr. Menpes' publications, the letterpress of the "Venice" is not equal in merit to the illustrations. It is Mr. Menpes' whim to attribute the text to his daughter, but he often forgets he has done so, as in the chapters in the present volume, called "A Glimpse into Bohemia" and "Gondolas and Gondoliers," neither of which could possibly have been penned by a young girl. The author or authoress has also an irritating habit of jumping abruptly from one subject to another, as when he or she says:—"In San Giorgio there is a wonderful entombment by Tintoretto. This is the place for red mullet from the Adriatic," as if the painting—which, by the way, has not even the dignity of a capital letter—and the fish were of quite equal importance. The personal pronoun also changes constantly from I to you, one to they, in a confusing manner; but, in spite of these drawbacks, the result probably of haste, the book is a notable one, full of shrewd remarks on people and things.

William Blake. By IRENE LANGRIDGE. (London: George Bell & Sons.) 10*s.* 6*d.* net.—The publishers of this most appreciative study of the life and work of William Blake are greatly to be congratulated on having secured the services of one so thoroughly in sympathy with her subject as Mrs. Langridge, who has the full courage of her convictions, and is able to give expression to them in virile and effective language. During his lifetime, the gifted but strangely limited artist was never fully appreciated as he deserved; and since his death he has been all but forgotten except by a limited number of enthusiasts. Yet there can be little doubt that some of the best decorative illustration of the present day was inspired to a great extent by his original genius, as will be conceded at once by those who study carefully his interpretations of the Book of Job that are amongst the many reproductions in Mrs. Langridge's book. Although, perhaps, the claim put forward by his new biographer, that "William Blake was one of the greatest spirits that ever made art his medium," will scarcely be fully conceded, the greater part of her able criticism will be endorsed by all who see in his work the reflection of a heart in tune with the infinite, who never dwelt in beauty for its own sake, but only when it was spiritually significant. That a man of character so unusual should have met at the very outset of his career with a nature truly akin to his own in the young girl who became his wife is one of those romances of real life that are stranger than fiction, and the touching story of their mutual devotion, their plain living and high thinking, their genuine love of poverty for its own sake, a love almost like that of St. Francis himself, will enchain the interest of the reader to whom the strangely weird work of Blake fails to appeal. That he should do great things

for small wages, said Swinburne, was a condition of his life; and to Crabb Robinson the artist himself declared: "I should be sorry if I had any earthly fame, for whatever natural glory a man has is so much taken from his spiritual glory." What Ruskin well defined as the "beautiful purpose and warped power" of Blake's work are well brought out in Mrs. Langridge's detailed examination of typical examples of that work in every medium, amongst which not the least interesting are the plates from the "Songs of Innocence," several quotations from which are given in the text; a publication printed by the author's own hands, the alpha, says his biographer, of a long series of engraved books produced by him "in faith and gladness, relying in that mystical power in himself which took and used his eye and brain almost without his will."

The Venture: An Annual of Art and Literature, 1903. Edited by LAURENCE HOUSMAN and W. SOMERSET MAUGHAM. (London: John Baillie.)—The volume is illustrated entirely by woodcuts. The most distinguished designs are *The Dove Cot*, by C. H. Shannon; *Psyche's Looking Glass*, by Charles S. Ricketts, and *The Blue Moon*, by Laurence Housman. The literary contents include, amongst other things, one of G. K. Chesterton's fascinating essays, a poem by Thomas Hardy, and contributions by such well-known writers as Mrs. Meynall, Netta Syrett, Stephen Gwynn, Havelock Ellis, Laurence Binyon and Laurence Housman, and some original contributions from less well-known pens of exceptional promise. A long life for the annual is to be hoped for; there is room for a magazine for the encouragement of artistic effort which by its virtuosity is unsuited for the uses of popular journalism.

La Peinture à l'Exposition des Primitifs Français. By COMTE PAUL DURRIEN. (Librairie de l'Art Ancien et Moderne, Paris.)—No more charming memento of the unique Exposition des Primitifs Français, recently held in Paris, could be imagined than the richly illustrated and scholarly essay of Comte Paul Durrien, who discourses upon the most noteworthy works there collected with the finely-balanced judgment and incisive critical acumen that distinguish him. With the aid of what he characterises as "relics saved in the shipwreck of old French paintings," he pieces together the story of the development of the early French school, concluding his delightful *résumé* with a congratulation to his fellow-countrymen that it should have been possible to collect so many works that originated on the soil of old France, proving that the art of painting was there so largely practised by schools endowed with truly remarkable vitality and fecundity.

The Treatment of Drapery in Art. By G. WOOLLISCROFT RHEAD, R.E., A.R.C.A. Lond. (London: G. Bell & Sons.) 6*s.* net.—As is clearly explained by the author in this most useful little handbook, it makes no pretence of dealing with the history of costume, but is simply "an inquiry into the principles of the folds of drapery pure and simple, the formation of the individual folds, the lines which drapery takes upon the human figure, and the general behaviour of drapery under different conditions." Written in a very clear and lucid style, and copiously illustrated with examples of the treatment of drapery by great masters in painting and sculpture, it will be an invaluable guide to the teacher as well as to the student, and should find a place in every art school.

Paolo Veronese. By Mrs. ARTHUR BELL. (London: George Newnes, Ltd.)—This is one of Messrs. Newnes' now celebrated series devoted to the great masters. The volume contains over 60 illustrations excellently reproduced, and apparently considerable trouble has been taken to secure reproductions of some of the less known and least accessible of the painter's chief works. The introductory essay by Mrs. Arthur Bell shows extensive knowledge of her subject and appreciation of the qualities that place the art of Veronese in its exalted position. Written with the charm we have learned to expect from her pen, Mrs. Bell's short biography places concisely before the reader the artist's relation to the art of the time and the character of his temperament as we may judge it from his work. The bulk of the pages in this series are devoted to illustrations, and Messrs. Newnes are attempting by this means to familiarise the public with the work of the separate masters in a way that is impossible except where reproductions of their individual work can be collected in more than the usual quantity and studied together in one book.

Pierre: A Tale of Normandy. By Mrs. ARTHUR BELL. (London: J. M. Dent & Co.)—This is a book charming in its sentiment. Mrs. Bell has given the interest of locality and probability to a short story of the simplicity of the faith of the Normandy peasantry. She has caught the spirit that animates their superstition, written of it reverently and woven a pretty story from it. The illustrations by S. A. Lindsay are perhaps a little unequal, but some of the small drawings at the ends of the chapters are very pleasing.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

NEW SERIES.

CLASS A. DECORATIVE ART.

A 1. DESIGN FOR A TERRA-COTTA VASE.

We regret to have to withhold the awards in this competition, as in the opinion of the judges none of the designs sent in can be considered satisfactory. The vase designed was to be suitable for a standard bay-tree, but none of the designs fulfil the requirements of such a receptacle. One of the first necessities of a vase of this kind is that the plant within it shall be readily removable without injury to the roots, but where the upper part of the vase is constricted, as in many of these designs, this removal of the plant is impossible without damage to the roots or injury to the vase itself. Another obvious requirement is that some means shall be provided by which a firm hold may be obtained of the vase in order to move it from one place to another. And finally it is necessary that the design should not be an imitation of a wooden structure, but should be frankly a piece of earth moulded in characteristic fashion. Many charming drawings have been sent, but most of them err in the body of the vase being larger than the aperture at the top. Others are distinct imitations of wooden structures, while in others the handles would not be nearly strong enough to be of service in moving the vase from place to place without risk of breaking.

We intend to set this competition again at a later period, and beg our competitors to bear in mind that the first essence of design is to make the object designed fulfil its purpose in the most satisfactory way.

CLASS B. PICTORIAL ART.

B 1. A SUMMER LANDSCAPE IN WATER-COLOURS.

This being our first competition for landscapes in water-colour, we are particularly gratified with the large number of thoughtful and pleasing drawings that have been submitted. Many of them disclose marked talent, and it has indeed been somewhat difficult to pick out the two best. Those which have been selected for prizes are followed closely in point of merit by two sent in by *Blackthorn* and *Ceres* respectively, which in the opinion of the judges are worthy of special mention.

We regret that in the present number it is impossible for us to reproduce any of these drawings in colour. Half-tone reproductions would not do justice to the originals, and we therefore decide to defer reproducing them at all for the present. We shall, however, shortly be setting another competition on similar lines, and hope then to have an opportunity of giving a selection of these drawings in colour, along with others which may be submitted in connection with this fresh competition.

The FIRST PRIZE (*Two Guineas*) is awarded to *Bungeworgorai* (F. G. Martyn Roberts, Gladstone Road, Brisbane, South Queensland), and the SECOND PRIZE (*One Guinea*) to *Mab* (Miss Marjory A. Blunt, Dorchester, Wallingford). Those deserving special mention are *Blackthorn* (Helena E. Jones) and *Ceres* (Antonio Ribas Oliver). HON. MENTION is accorded to *Bardie* (Eric H. Swinstead); *Black* (Norah C. Dominy); *Buckwheat* (Miss A. Beken); *Craftsman* (Geo. Wilson); *Dreamer* (Thirza M. Hounsfield); *Dolores* (Miss D. B. Leigh); *Eadgythe* (Edith A. Langdon); *Five* (Hannah M. Lendis); *Fram* (M. E. Hamilton); *Influx* (Cyril C. Pearce); *Jason* (Dudley Kibbler); *Jap* (Mrs. M. A. Chambers); *Kit* (Miss Leigh-Clare); *Grand Manner* (Miss M. C. Rotheram); *Loidis* (Alf. Wildsmith); *Lino* (Clifford J. Beese); *Laira* (R. B. Smart); *Max* (Miss V. Waddington); *MacGregor* (J. E. Cowlman); *Michaelmas* (Miss Edith Ellis); *Ozzy* (O. Garside); *Penelope* (Miss J. C. Halford); *Peter* (Peter Brown); Rythm (Albert B. Marston); *Rex* (Dora A. Greatorex); *Reigate* (Miss H. E. Grace); *Sol* (Scott Calder); *Sans Souci* (J. C. A. Traill); *Teddie* (Miss A. M. Williams); *Thomas James* (T. J. Dadson); *Wal* (W. J. West); *Yorks* (H. Wanless).

CLASS C. PHOTOGRAPHS FROM NATURE.

C. 1. A HARVEST SCENE.

FIRST PRIZE (*One Guinea*): *Nomad* (Emile Frechon, Blangy-sur-Bresle, Seine-Inf., France).

SECOND PRIZE (*Half-a-Guinea*): *Dellburn* (Dan Dunlop, 4 Hamilton Street, Motherwell, N.B.).

HON. MENTION: *Gum* (Ch. Sollet); *Montana* (Violetta M. Fowler); *Morello* (Leila C. Neale); *Summer* (W. Northwood).

PICTURE TITLES COMPETITION.

FIRST PRIZE of *Ten Pounds*: *Southern Cross* (Edward Hepburn, Nordheim, Sidcup, Kent).

SECOND PRIZE of *Five Pounds*: *Dalziel* (Dan Dunlop, 4 Hamilton Street, Motherwell, N.B.).

FIVE PRIZES of *Two Pounds* each: *Genre* (Graystone Bird, 38 Milsom Street, Bath); *Pyro* (F. W Andrew, Royal Thames Studio, Abingdon); *Wysdael* (J. C. Richards, Bourneville); *Westwood* (W. Wheelock, 18 Jesmond Avenue, Toller Lane, Bradford); *Tripod* (I. F. Lewis, 286 Birchfield Road, Birmingham).

THE LAY FIGURE: ON POPULAR ARTISTS.

"I OFTEN wonder," said the Man with the Red Tie, "whether people in the mass have any glimmering of artistic taste. The more one sees of the ways of the public in art matters the less possible is it to understand on what principle, if any, the popular favourite is elevated to the position he occupies."

"It is not so incomprehensible as you imagine," replied the Successful Painter; "any artist can be popular if he has the good sense to study the likes and dislikes of the public and to give them what they want."

"But do they know what they want?" asked the Man with the Red Tie. "Is there any marked popular preference which would justify you in saying that any particular class of art is specially likely to be accepted? I cannot discover that the public have the pronounced likes and dislikes that you talk about; their attitude seems to me to be simply one of stolid ignorance. They will become violently enthusiastic over every charlatan who advertises himself with sufficient impudence. Merit, certainly, is the last thing they are capable of appreciating."

"Nonsense!" interrupted the Successful Painter; "you are only showing your own lack of judgment by making such remarks. I consider that you are gratuitously offensive when you suggest that every painter who becomes a popular favourite is a charlatan. Why, some of the greatest artists who have ever lived have been worshipped by the public and have enjoyed the widest popularity."

"But many more have been utterly neglected, and have lived and died in obscurity," replied the Man with the Red Tie. "You are only proving my point, that the public have no taste and are incapable of discrimination. I am certain that for every great artist whom you can instance as having gained popular acceptance I can quote a hundred fourth rate men who have been quite as highly favoured. Surely you would not contend that throughout the history of art merit has always been rewarded as it deserved!"

"Certainly it has been rewarded as it deserved," replied the Successful Painter. "If a man chooses to sacrifice himself in the pursuit of art for art's sake—to use the jargon of the unsuccessful—he does not deserve more than he gets. The artist works, or should work, for the public, and he should be prepared to do what they demand of him."

"Great Heavens, what a creed!" sighed the Man with the Red Tie; "now I understand why you resent my gentle suggestions about the popularity of the charlatan. I apologise. I did not realise what extremely rude remarks I was making."

"Please do not wander off into personalities," broke in the Art Critic. "Let us try and keep, just for once, to the main point; I very much want to hear what recipe our friend has for attaining popularity."

"Recipe, indeed!" replied the Successful Painter, "it is not a matter of recipe but of commonsense. People want to be interested, and the man who paints interesting things will always have a following. Therefore I urge all artists to choose for their pictures only that material which will satisfy the great demand which exists for attractive art. What is the use of wasting one's energies on work that hardly anyone cares to look at twice? If I am ignored I have failed in my mission because I have not properly felt the public pulse, and my failure comes from misuse of opportunities which I have not had the sense to turn to proper advantage."

"In other words," said the Critic, "you regard art as only a means to an end, and that end is to be the pleasing of as many people as possible. But the unfortunate thing is that, when you lay yourself out to amuse the crowd, you have to consider the preferences of the many who know nothing about art before you can give any attention to the wishes of the critical few who know accurately the difference between what is good and bad. Therefore it is difficult to raise your work above the very low standard which suffices to satisfy the ignorant. When you have received the adulation of the mob only an abnormal conscientiousness would induce you to continue to strive for the approval of the real experts. Every day the temptation to be content with the trifles that delight little minds grows stronger, and every day your higher aspirations seem less worth the struggle that is necessary for their realisation. As you become more popular it appears to be more and more advisable to choose the subjects that your *clientèle* understands best, and to paint them with that easy dexterity which passes as cleverness with people who know no better. But meanwhile it is the public that is educating you; and you who might have been a leader of men are sinking into a slave. This is surely a heavy price to pay for the satisfaction of an unworthy ambition. And I really think that if you blacked your face and took a banjo to the seaside you would amuse a far larger crowd."

THE LAY FIGURE.

"THE MERMAID OF ZENNOR." — J. R. WEGUELIN.

J. R. WEGUELIN AND HIS WORK. BY ALFRED LYS BALDRY.

It is by no means an easy matter to define exactly the place which Mr. J. R. Weguelin occupies among present day artists. At one time, it is true, he might have been ranked with the classicists, for he showed some tendency to attempt those reconstructions of the life of the Greeks and Romans which have engaged the attention of many painters in this country and abroad. But this phase of his art was not a lasting one, and even while it continued was not marked by pedantic insistence upon the dry facts of archæology. He was content for the most part to realise the classic atmosphere by a comparatively free adaptation of the records of the antiquarians and to deal in a more or less irresponsible way with the material which he collected from the history of ages long past. At no period of his career did he fix himself down to strict observation of the particular formula which satisfies the archæological painter.

Instead, he preferred to choose subjects which allowed him to work in the true spirit of classicism and to enjoy to the utmost the poetic charm of Pagan fancy. He used the motives of antiquity with a freshness and daintiness of touch which gave to them a living interest, and with the keenest appreciation of the opportunities which he found in them of presenting beautiful things and attractive incidents in an essentially personal manner. As his art has matured the tendency of it to insist upon beauty for beauty's sake has become more pronounced. It has lost the leaning which it had at first towards classic episode and has grown more imaginative and more truly expressive of his innate æstheticism. A student of the classics he was, and is still, but his study is directed now not so much to the acquisition of details in the domestic history of the ancients as to the perfecting of his own taste by examination of the principles by which their exquisite achievement was controlled.

Therefore, he can best be described to-day as a painter of classic abstractions, who has absorbed so completely the poetic feeling of the men who lived in remote centuries that he can amid the materialism of the modern world think and work as these men did. The delightful sensuousness of his art, its pure enjoyment of delicacies of form and subtleties of colour, its charmingly illogical

"OLD LOVE RENEWED" BY J. R. WEGUELIN

preference for fantasies which make no pretence of being didactic or even serious, are all in the best spirit of Paganism. If Mr. Weguelin had been a contemporary of Horace, he and that attractive worshipper of the bright side of existence would most certainly have been intimates; there would have been the strongest bond of sympathy between them, and they would have rollicked together with perfect contentment. But as he happens to belong to an age which has forgotten how to enjoy itself in the Horatian manner, he seeks instead to re-create the world which his predecessor found so pleasant and to people it with figures which would have satisfied the fastidious taste of Horace himself.

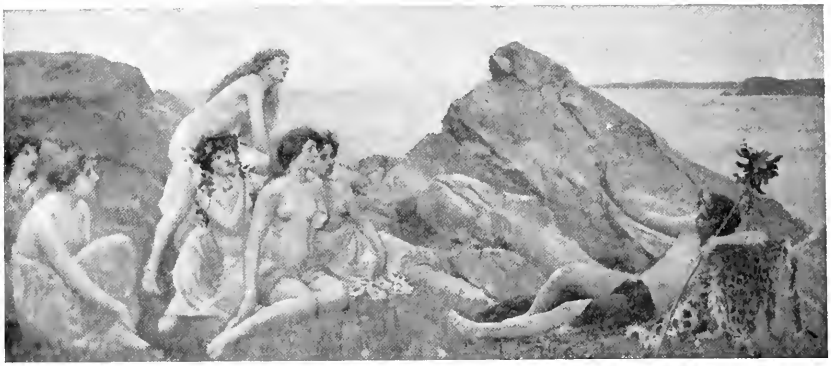
Circumstances, beyond doubt, were in great measure responsible for the development of Mr. Weguelin's particular preferences in art. He was born—in 1849—at the village of South Stoke, near Arundel, of which his father was rector, but several years of his early boyhood were spent in Italy and chiefly at Rome, so that during the most impressionable period of his life he was brought into very close contact with just what was needed to fill him with a love for classic achievement. He went, indeed, to the very fountain-head, and the knowledge he imbibed there has guided him rightly through all the effort of his later years. Such surroundings to anyone of his temperament could not fail to be permanently inspiring; they definitely determined his direction, and had upon his character an influence which has certainly not diminished with lapse of time.

He had no regular art training while he was living in Italy—nothing, at all events, which could be regarded as efficient preparation for the profession which he has followed since Some lessons were given him by an Italian drawing master, but these came abruptly to an end when the teacher disappeared to join Garibaldi and was not heard of again. He did not actually begin serious study until he had arrived at the comparatively mature age of twenty-two, when he became a student at the Slade School, which was then—in 1871—under the direction of the present head of the Royal Academy, Sir Edward Poynter. From this sound teacher Mr. Weguelin obtained just that strict drilling in the principles of design and composition which he needed to make his artistic conceptions properly effective, and he acquired then a grasp of his craft which has never failed him since. He remained for some years at the Slade School, and during the latter part of his stay there was taught by Professor Legros, who had succeeded Sir Edward Poynter in the professorship.

His first appearance as an exhibiting artist was made in 1875 or 1876, when he sent to the Dudley Gallery a water-colour drawing called *The Death of the First-born*. Oddly enough, though he has since achieved such remarkable success as a water-colour painter, he showed, after this first attempt, nothing more in that medium for nearly twenty years He devoted himself instead to oil painting; and as about this time he fell strongly under the influence of Sir Lawrence Alma-Tadema, he began the series of pictures which shows the extent of his concession to pictorial archæology. How far this influence affected him can be judged from such an

"SPRING" BY J. R. WEGUELIN

"THE PIPER AND THE NYMPHS"
BY J. R. WEGUELIN



"BACCHUS AND THE CHOIR OF NYMPHS" BY J. R. WEGUELIN

example as the *Old Love Renewed* (page 193), and from a few other works in which he tried to solve the same sort of problems. But, as has been already said, this was but a passing phase, and he soon recovered his independence.

To the Academy, in 1878, he contributed a picture of some note, *The Labour of the Danaides*, and from that year onwards he has been a constant exhibitor at one or other of the London galleries. At the Academy have appeared, among other works, *The Feast of Flora* (1882), *The Maiden's Race* (1883), *Herodias and her Daughter* (1884), *The Swing Feast* (1885), *Cupid bound by the Nymphs* (reproduced here in photogravure), and *The Piper and the Nymphs* (1897); at the Grosvenor Gallery, *The Tired Dancer* (1879), and *The Roman Acrobat* (1881); and at the New Gallery, *Bacchus and the Choir of Nymphs* (illustrated on this page), and *The Gardens of Adonis* (1889). There have been seen also such admirable paintings as *The Captive Wood Nymph*, *Flowers from a Roman Garden*, *Spring* (page 194), *Down to the Summer Sea*, *Wishes*, and *The Toilet of Faunus*, with many others in which he has demonstrated effectively his admirable originality and his excellent sense of technical responsibility.

Perhaps of all his oil-paintings, none could be quoted which embodies more completely the most salient characteristics of his art than *The Piper and the Nymphs* (page 195). Here at all events there is none of the Alma-Tadema influence remaining, and there is instead a very full measure of Mr. Weguelin's personality. The whole thing is essentially fanciful, and to find any authority for it we must go back to the Greek myths which peopled every grove with supernatural beings. The piper, making music as he walks through the wood, has drawn from their hiding places the little dryads who peep and listen half in fear and half in admiration. Such a motive for a picture on an important scale seems slight enough; and yet, treated as it is here with thorough conviction and exquisite delicacy, it is amply sufficient. But a successful result would only have been possible with an artist whose mind was perfectly in tune with the legend, and who saw plainly from the first how much scope the subject gave him for the expression of his own leanings towards classic fantasy. Had he had less poetic instinct, the picture would have been merely a variant on the *Bathers Surprised* theme which has been worked to death by many generations of materially-minded painters.

It was not until 1893 that Mr. Weguelin seriously took up water colour work; but in that year, he exhibited at the Academy a drawing called *The Swing*. A few months later he was elected an associate of the Royal Society of Painters in Water Colours, and his promotion to full membership followed in 1897. The fortunate result of this election has been to establish him as one of the most deservedly prominent water colourists whom we have amongst us. Incidentally it has also greatly diminished his activity as an oil painter, for the preparation of his drawings for the exhibitions of the Society has taken up so much of his time that he has had but little to give to practice in oils. But for this abstention the perfection of the work which he has been showing during the last ten years, in the gallery in Pall Mall East, makes ample amends.

"A BATTLE OF FLOWERS"
BY J. R. WEGUELIN

He could not now be spared from the ranks of the water-colour painters, for there is certainly no one who could take his place, or who could handle his class of subjects with the same marvellous combination of strength and subtlety.

The change of medium has not induced him to depart in any perceptible way from the path he previously followed; he has continued to deal with the same fantasies that have occupied him so long in his pictures With a few exceptions, such as *The Clerk and the Farmer's Wife* (illustrated on this page), *A Real Princess*, and that record of mediæval vanity, *Venetian Gold* (page 201), his water-colours have reflected either his love of classic legend or his fancies about the mythical creatures of the sea. Nymphs and mermaids have been his chief creations, though now and then, as in *A Battle of Flowers*, he has realised pretty incidents in Greek life. But in *Pan the Beguiler*, the *Mermaid on the Sea Shore*, *The Racing Nymphs*, *The Mermaid of Zennor* (reproduced here in colours), *Under the Hollow Hung Ocean Green*, *The Captive Dryad*, and in *Solutis Gratiæ Zonis*, an especially charming composition of nude female figures, he has depended solely upon his imagination to supply him with his motive, and upon his consummate sense of artistic fitness to make that motive wholly credible. Always what he has produced has been dignified by technical qualities of exceptional importance, by elegance and suppleness of draughtsmanship, by broad and certain directness of brushwork, and above all, by the most dainty refinement of colour. In his craft, indeed, he is a master of the first rank; the combination of precision and fluency in his water-colours implies a perfection of knowledge that almost amounts to inspiration.

There is one other branch of practice in which he has achieved distinction. As an illustrator he has done much that deserves to be remembered, and his contributions to various publications have been numerous and interesting. He has been responsible for special illustrated editions of Anacreon and Catullus, for drawings for "Harper's" and "Scribner's" Magazines, and for many things which have appeared in the "Graphic." For this last paper he has on several occasions written short stories accompanied by explanatory drawings, and he also supplied the illustrations to the serial story "Montezuma's Daughter." Altogether, his activity has been considerable, but it has been invariably well directed, and it has been dominated throughout by a most praiseworthy æsthetic intention. Not often, indeed, is there to be found such correctness of relation between the matter of an artist's work and his method of technical expression. Mr. Weguelin has realised admirably how much the meaning of a subject can be enhanced by careful appropriateness of executive treatment; and his interpretation of the motives he selects is marked always by the happiest combination of daintiness and distinction.

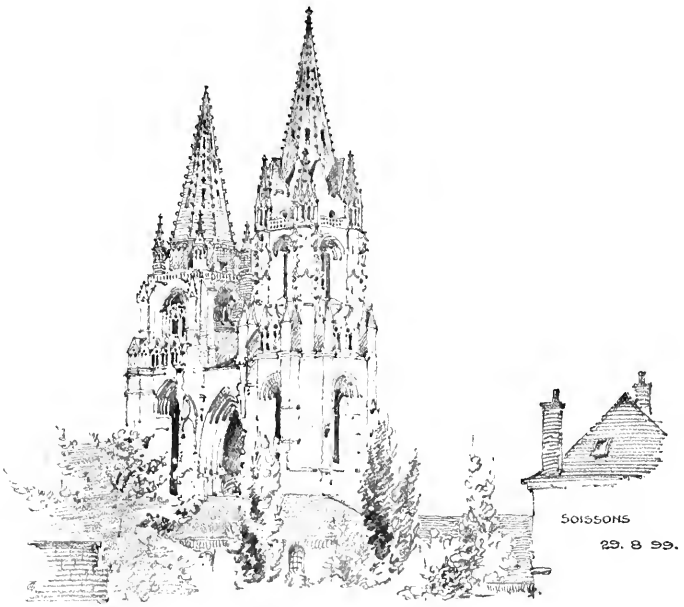
"*Now, when they heard the husband coming . . . the wife begged the clerk to creep into a large empty chest which stood on one side in a corner.*"—(From "Little Claus and Big Claus," by Hans C. Andersen.

FROM A WATER-COLOUR DRAWING BY J. R. WEGUELIN

"VENETIAN GOLD"
BY J. R. WEGUELIN

SOME LEAVES FROM AN ARCHITECTURAL SKETCH BOOK

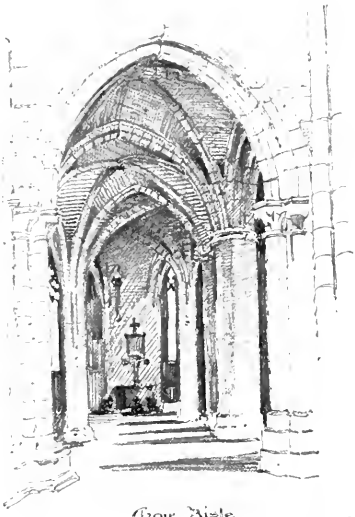
BY ARNOLD MITCHELL



From a Sketch by Arnold Mitchell

From Sketches by Arnold Mitchell

Doorway
Dreux

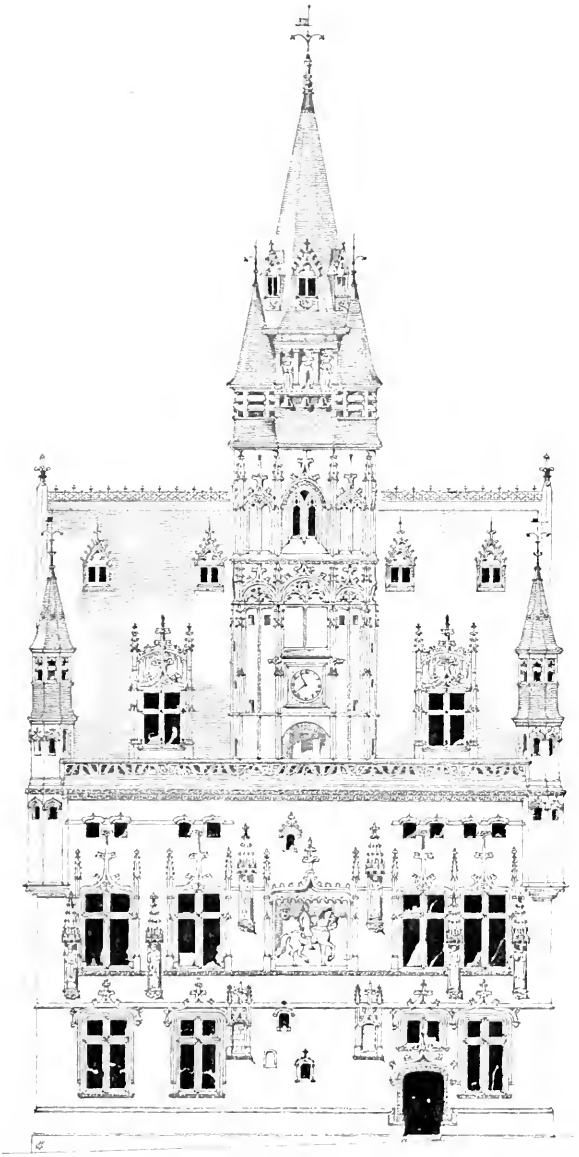


Choir Aisle
Dreux 1895

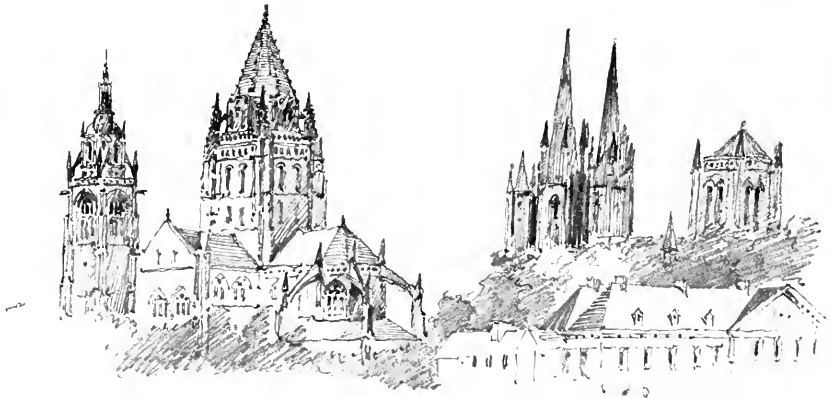
The Market. Chartres.

St Peter
Chartres. 1894

From Sketches by Arnold Mitchell



Town Hall, Compiègne. From a Sketch by Arnold Mitchell



Coutances Steeples

FROM THE RAILWAY STATION PLATFORM

Bayeux Cathedral

10. 9 94.

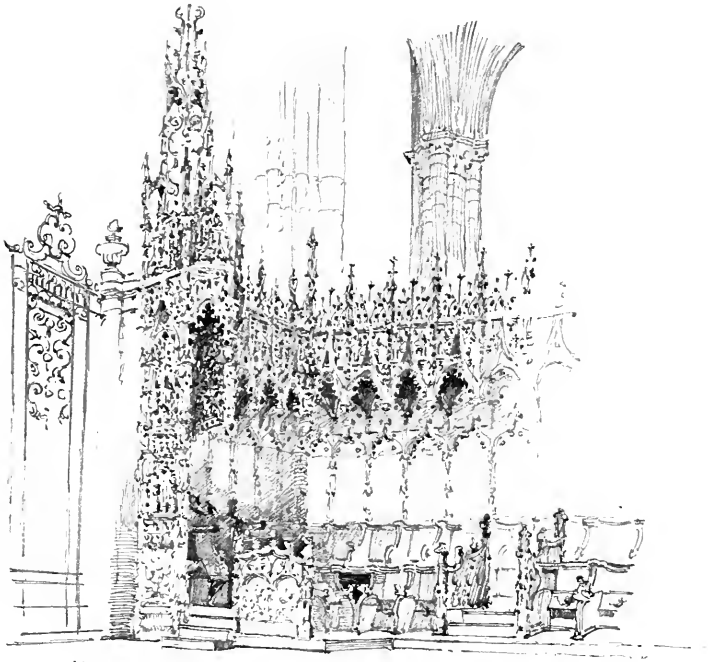
From Sketches by Arnold Mitchell

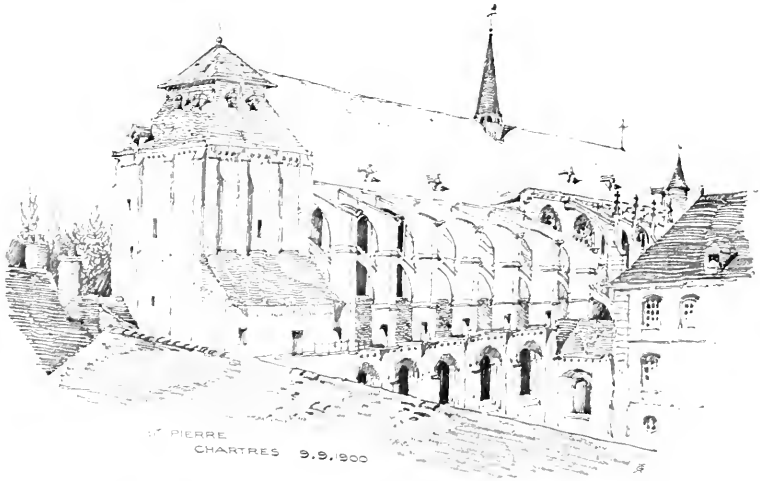
Parham
Old Hall 7 8 95

Mool Hall
Aldeburgh
9 8 95

Font
Leiston
7 8 95

From Sketches by Arnold Mitchell





From Sketches by Arnold Mitchell

From a Sketch by Arnold Mitchell

A DECORATIVE LANDSCAPE PAINTER: PAUL SCHULTZE-NAUMBURG. BY LUDWIG BARTNING.

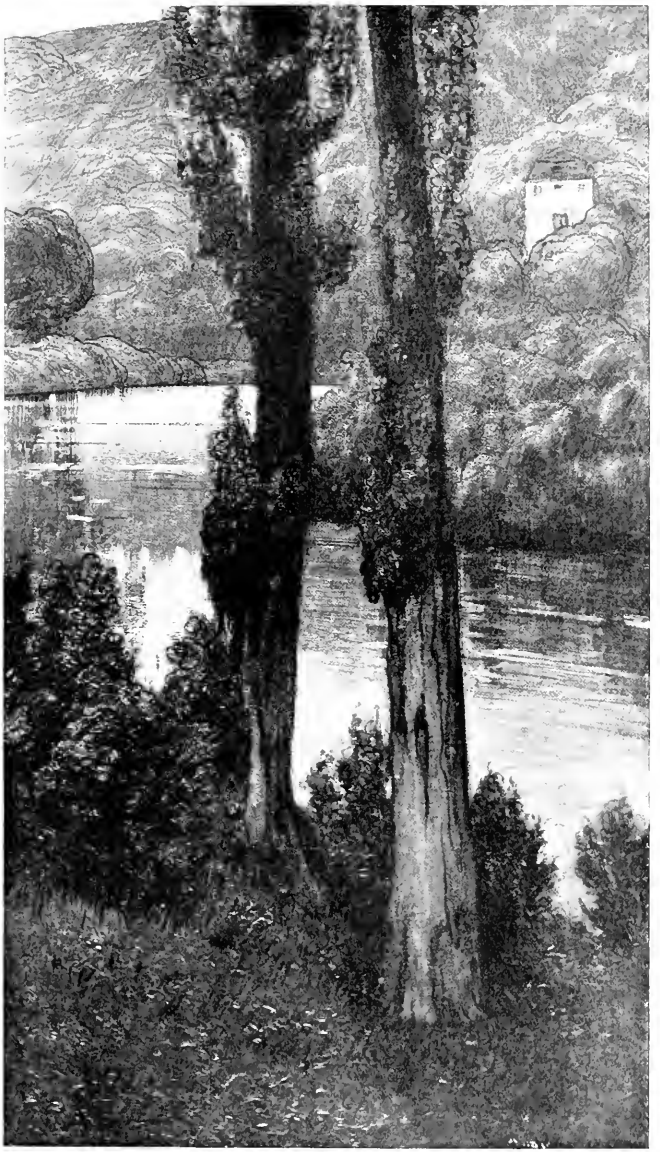
In Germany during the last twenty years some new "movement" in art has almost annually been announced, discussed, jeered at, defended, seized upon, worked out, lived through, misunderstood, and forgotten. Looked at from near by, this hurried process appears a wild chase after new fashions and new sensations. From a higher standpoint one may recognise that in passing through dangerous errors and still more dangerous half-truths our art has progressed towards one necessary, great, and noble end, as though she had been conscious of it from the first. And she was conscious of it. In individual chosen minds a prophetic vision of the future has always lived and worked.

It is not yet possible to relate the history of this strange tortuous evolution. But we may trace its inner sense by considering the isolated cases of those who have not tamely trodden the beaten pathway, but, having always the distant goal in eye and heart, have hastened on towards it from strength to strength as the bent of their natures dictated.

Paul Schultze-Naumburg was born in Thuringia, at Naumburg on the Saale, in 1869. In 1887 he went to study painting at the Academy of Carlsruhe. What he was taught there remained devoid of significance as regarded his after productions. His strong natural inclination towards spiritual depth in his work was not understood, was even repressed; and such mere external facility as he developed there was more hurtful than advantageous to him.

As soon as he himself became aware of this he left Carlsruhe and went to Munich. This was in the year 1893. At that time foreign influences had brought ferment and revolt into the stagnant life of art. The beginnings of the movement were much older; but the decisive combat was only then being fought out. "*Plein-air*," "impressionism," "*pointillisme*," were the watchwords; a hitherto unusual manipulation of oil-colour was the universal sign of recognition; the separation of the "Secession" from the rest of the artistic fraternity was

"THE RAINBOW" BY PAUL SCHULTZE-NAUMBURG



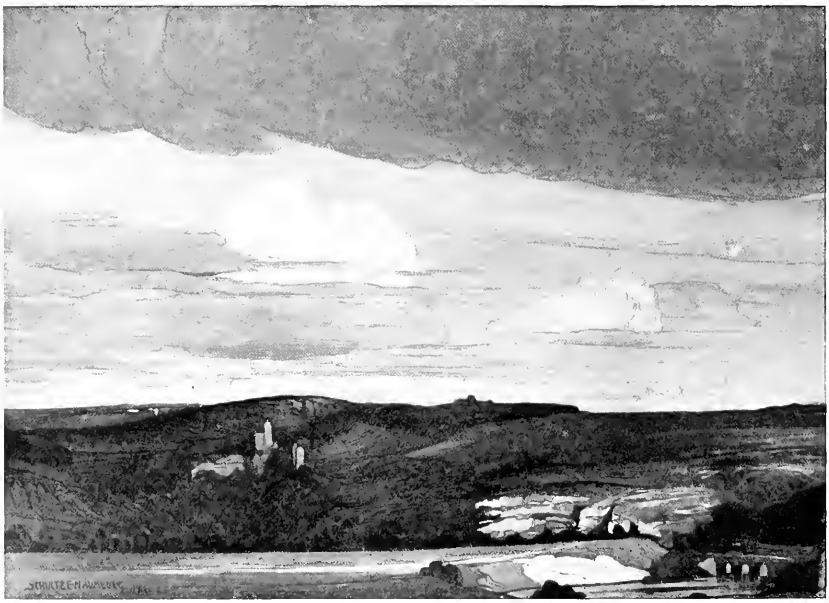
"THE RIVER." BY PAUL SCHULTZE-NAUMBURG

the decisive act of the artist-politicians ; recognition of the "new painting" by the public was the result.

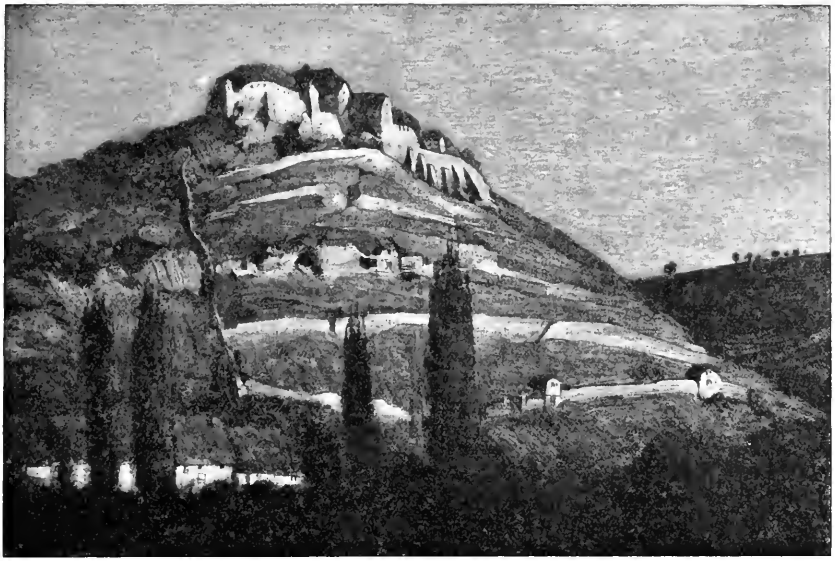
Schultze-Naumburg did not adopt the revolutionary methods merely as such, but he tested their quality, and appropriated what was sound in them. His pictures of this date bear witness to a continual study of the newly-raised problems of light and colour, and of the technical methods of dealing with them. He took part in the foundation of the "Secession," and, being a teacher and educator, both by natural gifts and by the strong bent of his whole nature, in his first book, "Studium und Ziele der Malerei" ("The Study and Aims of Painting") he tried logically to make clear the principles for which they were fighting, and to bring home to the general comprehension all that was as yet unfamiliar in those principles. This book already contained the suggestion of a far higher and more distant aim, just as his pictures of that period were signalled out from among those of his fellow-artists by a markedly individual, peculiarly poetic and dreamy feeling ; and for this reason he was never recognised by the Secessionists as quite one of themselves.

The new discoveries had originated in the investigation of certain hitherto undetected optical phenomena in the constitution of the visual picture of nature. The danger of this was lest an art which concentrated itself upon this one aim should over-externalise, should place the appearance above the essential reality, the optical illusion above the emotional concept. As a matter of fact the movement as a whole fell into this snare the moment it had at last attained to public and official recognition.

By that time Schultze-Naumburg was already standing quite outside the movement. His release had come about naturally ; he had returned to his home. The haunts of his childhood, where every tree, every stone, every house, was known and loved, awakened in him such a deep love of home and of his native land, such joy in its charm and tender poetry, that he ceased to regard the problems of light and colour, the fascinations of painting, facile technique, and the laborious striving after new impressions, as the highest objects of his endeavour. He wanted so to represent his home that in his pictures every one should see and appreciate that wonderful and little known country,



"CASTLES IN THE VALLEY OF THE SAALE" BY PAUL SCHULTZE-NAUMBURG



"A MOONLIGHT NIGHT" BY PAUL SCHULTZE-NAUMBURG

with its thickly-wooded ranges of hills, extensive table-lands, quiet valleys, beautiful rivers with ancient castles on the heights above them, vine-clad hillsides, snug little towns nestling in hollows, with all the varied beauty that a German country-side can show.

For this he needed new modes of expression. It is a very different matter whether one sees in forest, meadow, mountain, and sky only the chance vehicles for tone and colour values, or whether one wishes to present the things themselves as they live and as they appeal to the heart. It was in drawing that he first embodied these new views. By delineating the forms of his landscape with the sharp point, deliberately and carefully guided in long clear lines, he was most successful in setting forth all its characteristic features distinctly and individually, freed from any appearance of insubstantiality. It was an irksome and a lonely path that he pursued in his studies. Such strivings were at that time looked upon by living men as inartistic, and it was only the great dead that could here point the way: J. A. Koch, Tischbein, Preller, Ludwig Richter, Rethel. That he recognised them for the mighty masters they were, and for the patterns they should be to all specifically German art, is proved by his personal action. He did not copy their forms of expression, but rather remodelled them for himself, face to face with nature, with that same thoroughness and studious devotion that had guided those others before him.

The picture had now to be developed from the preliminary sketch. However useful his previous schooling in *plein air* problems was eventually to prove, for the moment it was a hindrance to him. For the study of colour in nature according to the practice of that day tended to reduce his large formal conceptions into quite other proportions, dependent on the accidental disposition of the light. Only one kind of light really showed him natural objects simplified, brought together, separated, just as his inner conception demanded of them, and that was the twilight of evening. In that wonderful hour when day has ended and night not yet begun, he recognised once more on the banks of the Saale, the picture that from his earliest years *The River* (page 211) had meant to him, with the whole spell of secret mystery that surrounds the word.

In another experiment, *A Moonlight Night* (illustrated on this page), the impossibility of direct study from nature led him a step further

"SCHÖNBURG" BY PAUL SCHULTZE-NAUMBURG

in the independent formation of his conceptions. The process that I have indicated here by reference to two pictures only, was in reality long and tedious. Out of the poetical dreamy impression derived from nature, there was evolved by a natural process the untrammelled imaginative conception of what had been seen.

His home gave him more than the resurrection of his childhood's dreams, which he was now able to reproduce in pictorial beauty. He found traces there of an artistic conception of actual life such as had by process of time become unknown to us. Vestiges of an important artistic culture, distinctively German in character, dating from the end of the eighteenth and beginning of the nineteenth centuries, have been preserved in Thuringia with a greater tenacity than elsewhere. Houses and household furniture, gardens, parks, vineyards, roads, bridges—all that man contributes to the formation of the landscape, still speak plainly of the time when Goethe wandered there and halted for a while at each of the most lovely and charming spots. The remains of that particular period are but little prized by us, are even despised on account of their admixture of classical elements; people do not see that besides this admixture of classicism (which is observable in all our German mental life), we have here the only starting-point nowadays available for a new artistic cult of life. Schultze-Naumburg is one of the few who have fully realised this.

Towards the end of the nineties there arose in Germany what we may call by the cant name of the "decorative movement." This was partly inspired by English influence; it was at first directed towards applied art, and only afterwards to the sphere of fine art. Schultze had always considered it a matter of course, and a fundamental artistic principle, that the artist's activity ought not to end with the mere framing of his picture. Experiments in applied art, to which for a time he now wholly devoted himself, were therefore not new to him. His productions were distinguished by plain sober usefulness and efficiency. For it was his conviction that after the terrible rage for prettiness prevalent during the sixties and eighties, a compliance with the entirely neglected claims of the practical must be the chief consideration; and he contended that the construction of articles for domestic use is artistic if their form perfectly expresses their purpose. His book "Häusliche Kunstpflege" (The Study of Domestic Art) sets forth his views upon the question logically and practically. His treatment of the subject is authoritative, because based on the immediate contemplation of an ancient artistic culture fortified by tradition; it is new, because it assimilates everything admirable that our own time has accomplished in the way of scientific thought and technical invention; and it is popular, because it has in view, not the individual taste of the æsthetically refined few, but the deep needs of an entire nation. His work has exercised great influence in Germany.

These practical experiments reacted upon his painting. His studio picture had now to be regarded as the ornament of a room to whose lines and colours it must organically accommodate itself, without making the wall-surface which it decorates appear to simulate a piece of nature.

The first difficulty to be encountered was of an external and technical character. Oil-colour, treated as a thick paste and laid on without much manipulation, had proved the best medium for *plein-air* subjects, but here it no longer sufficed. In the old masters interior effects could be noted that were pleasing to the eye, but their constitution was a riddle. With the energy that he brought to every task, Schultze set himself to re-discover the technical methods of past ages, and to experiment scientifically with all the new processes that our modern industry provides. His intimate study of the old masters, particularly those of the early Renaissance, gave him the key to a long-sought-for secret. The visible picture of nature, even in the full witchery of some special mood, when reproduced on the canvas certainly repeated the impression made upon the eye ; but it did not give the mental sensation that the vision of nature had evoked. He now learned from the old masters that a piece of natural beauty must be translated into pictorial beauty, in order that we may experience, at sight of the latter, what we experienced on beholding the former. And this pictorial beauty follows the same laws that in applied art regulate the "pleasing" or the "repellent" sensation. Thus from the imaginative conception was evolved the decorative conception.

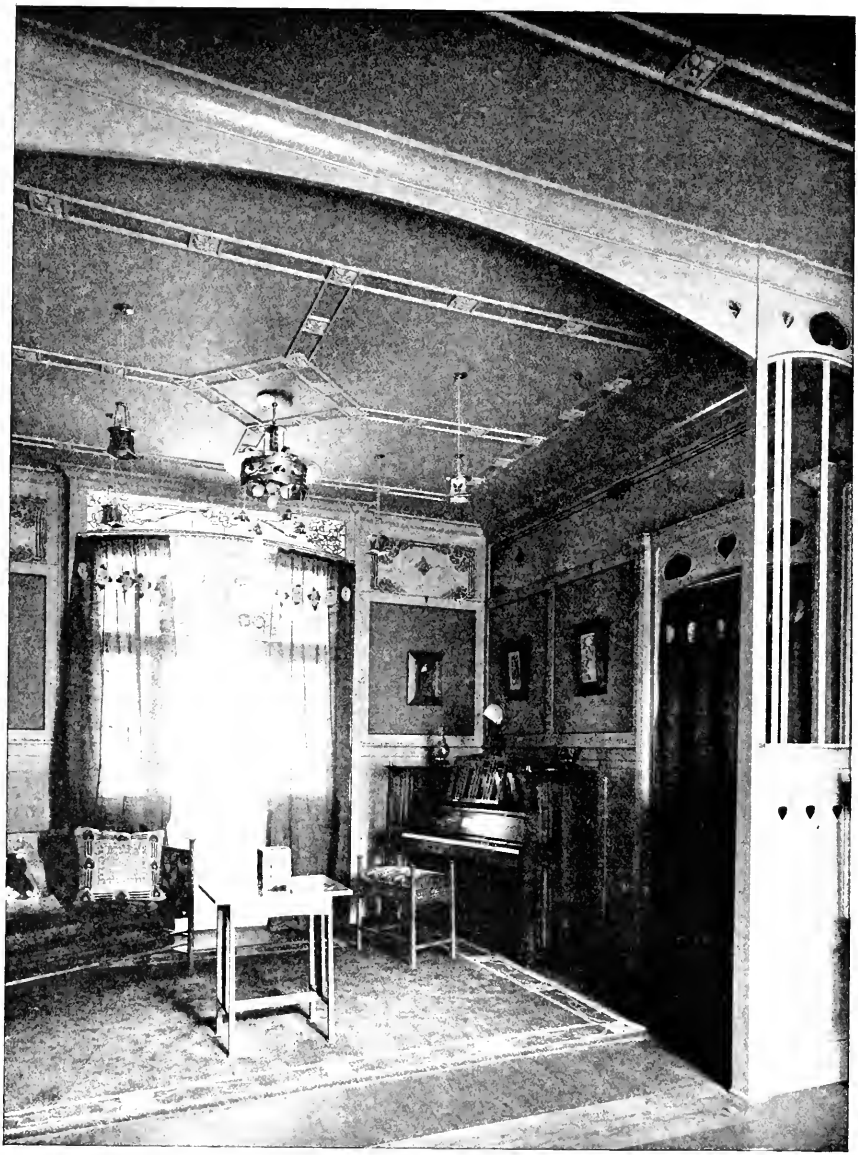
His picture *Schönburg* (page 214) may serve as an example to show how true to nature were the pictures that he based on decorative considerations, just because they did not copy the beauties of nature, but created them anew for the purposes of the picture. The wall-picture became Schultze's special task.

The "decorative movement" in Germany threatens likewise to become over-externalised and superficialised. Imitation of the foreign or of the old-fashioned, on the one side, and on the other, a restless striving after the novel, the unusual, the eccentric, have much distorted its original character. Schultze-Naumburg has been saved from these dangers by the last new development of his artistic personality. In his practice of decorative art he had discovered what he had long suspected in the case of pure art—namely, in what intimate relation-

DINING-ROOM

DESIGNED BY E. A. TAYLOR
EXECUTED BY MESSRS. WYLIE & LOCHHEAD

(See article on E. A. Taylor)



DRAWING-ROOM. DESIGNED BY E. A. TAYLOR. EXECUTED BY MESSRS. WYLIE & LOCHHEAD

ship beauty of outward appearance stands to the moral value of a work of art and of its creator; nay, further, that in sensuous beauty we possess none other than the visible form of all human perfection and moral goodness. This discovery is no new thing; but it is constantly lost sight of as soon as a particular artistic development inscribes on its banner the famous "*L'art pour l'art.*"

To possess and to comprehend in the material beauty of things, not only their momentary charm for the eye, but their deep inner essence: that is the idea which has become the motive power of Schultze's work. Its significance, both for the enrichment of artistic creative work and for the ennobling of our moral attitude towards life, is as yet not fully to be estimated. It is marvellous to witness the lucidity with which Schultze applies this idea to practical everyday life, and translates it into every conceivable form.

The illustration on page 210, *The Rainbow*, exhibits a more powerful and striking comprehension of Schultze's Thuringian home-land than he has ever attained before. It is Earth herself, mighty and fruitful, blest by the rain, and over whom the Creator has set His bow in the clouds as a sign of His good pleasure. Schultze has reached this height of expressive power by regarding objective beauty in the new light of a wider outlook on the world. Thus from the decorative conception was evolved the monumental conception.

A GLASGOW ARTIST AND DESIGNER. THE WORK OF E. A. TAYLOR. BY J. TAYLOR.

MUCH has been written and spoken of the complete understanding that ought to exist between the artist and the craftsman, and the unlikelihood of satisfactory results being obtained without the aid of this co-operation. The whole history of the domestic arts does not disclose a closer union between art and craft than exists to-day, and this is due almost entirely to the modern movement. In "the modern school" there are men by this arrangement occupying foremost places to-day, who have risen to their positions through a series of early failures, brought about by a lack of sympathy between the two forces, or from an insufficiency of technical knowledge.

No such difficulty marked the opening career of one of the foremost designers in Glasgow, E. A. Taylor.

By training, artistic temperament, and wholehearted devotion to the new idea, no one is better fitted to take a leading part in the movement.

Early in life he had to choose between a rural and an urban occupation, and the call of the fields, the woods, and wild things was imperative; there and then began that study and appreciation of the subtlety of colour, that

SIDEBOARD

DESIGNED BY E. A. TAYLOR
EXECUTED BY MESSRS. WYLIE & LOCHHEAD

was so powerfully to influence the artist's life and work.

From the school of nature to the school of art,—where in spite of the damping effect of friendly discouragement, the young student made rapid progress, taking and passing examinations under many difficulties—and from the school of art to that of practical experience was but the commonplace round of the artist. Meantime ways and means had to be considered, and the daily life of the workshop and studio afforded little leisure for a fuller study of nature, for which those earlier opportunities had created a craving. Of a strongly imaginative and poetic temperament, while attracted by the genuine qualities of the work of the old schools, he had little sympathy with slavish modern imitation of the styles of a by-past age,—that text-book of inspiration so necessary to the designer of ten years ago, yet so fatal to his individuality.

Long before he came consciously within the scope and influence of the modern movement, our artist recognised the creative possibilities of a decorative treatment based on rational form, natural colour, and modern requirement; and he decided to abandon a cherished ambition, that of a stage or pulpit career,—attractive chiefly because of the leisure this seemed to promise for the cultivation of art,—and to devote his whole energies to the work of rationalising and beautifying the home.

With such a temperament this work becomes a passion; no Whistler locked in a room with decorative peacocks could be more absorbed than is a true artist of the modern school in his work. It has often been urged that the failures of the old school were due chiefly to the fact that no efficient head supervised the separate details of a scheme, but that many inefficients frequently vied as to which would be most successful in disturbing the harmony of it. The success of the new school is due in great measure to the fact that each scheme, to the minutest detail, is carefully considered, planned, and executed by and through a responsible, intelligent, and sympathetic head, whereby it

LADIES' ROOM

DESIGNED BY E. A. TAYLOR
EXECUTED BY MESSRS. WYLIE & LOCHHEAD

PORTION OF A DINING-ROOM DESIGNED BY E. A. TAYLOR
EXECUTED BY MESSRS. WYLIE & LOCHHEAD

PORTION OF A DRAWING-ROOM DESIGNED BY E. A. TAYLOR

DRAWING-ROOM MANTEL. DESIGNED BY E. A. TAYLOR

DRESSING-TABLE
EXECUTED BY MESSRS WYLIE & LOCHHEAD

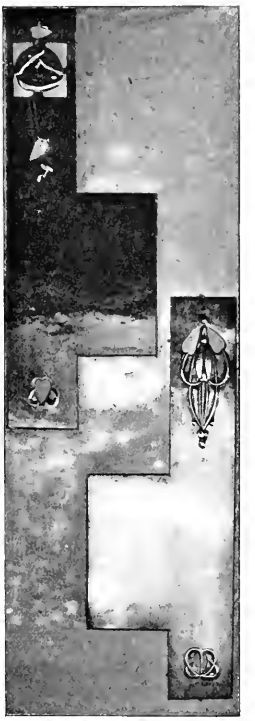
DESIGNED BY E. A. TAYLOR

assumes the stamp of individuality and completeness, unfamiliar under the old system.

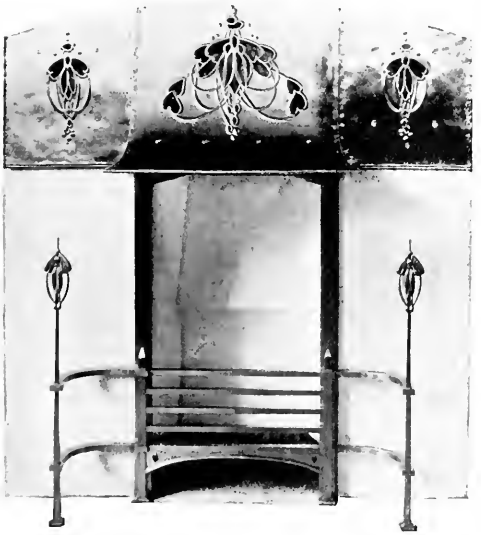
Every craftsman should be an artist, as every artist should be a craftsman; for no one can thoroughly comprehend design without a fundamental idea of construction.

Take any of the pieces of furniture designed by E. A. Taylor, examine every line, note each detail, and complete rationalism of design and correctness of construction will be detected, and if rational design is a strong point in his schemes, it may be claimed that colour is a stronger.

Some modern authorities proscribe the use of certain colours, because of the disturbing effect they are alleged to have on others: the reply of E. A. Taylor is to show how, by skilful arrangement of complementaries, almost any colour, particularly some of those most strongly condemned, can be successfully used in the decoration of the house.

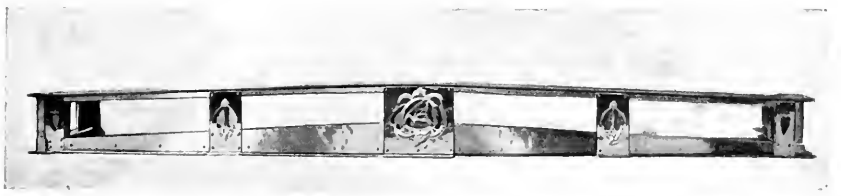


DOORPLATES
DESIGNED BY E. A. TAYLOR



GRATE DESIGNED BY E. A. TAYLOR

The study of the harmony and relation of colour is sadly neglected even by professional house-furnishers and decorators. It is so important, and exercises such a powerful influence on many of the relations of life, that one marvels it does not form the basis for



FENDER DESIGNED BY E. A. TAYLOR

WARDROBE DESIGNED BY E. A. TAYLOR
EXECUTED BY MESSRS. WYLIE & LOCHHEAD

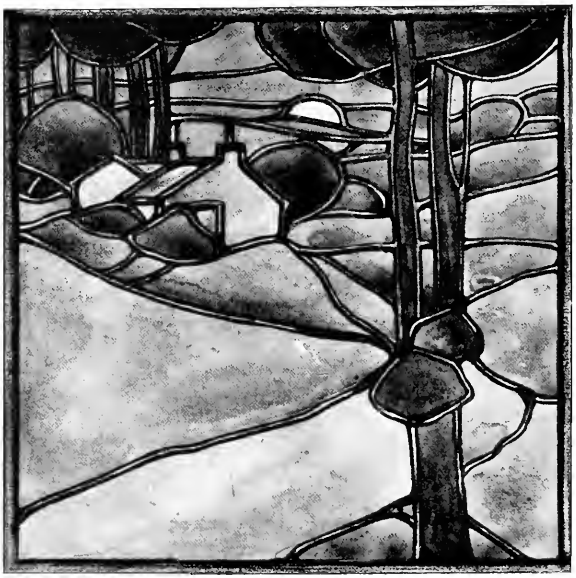
here given; and in the modern dining-room and drawing room, here illustrated, examples are given of what can be done with an unfavourable basis. The scheme of colour in the drawing-room is moss-green in the body of the carpet, with a soft grey border, the pattern of which is formed by green, purple, and rose-pink.

The furniture and wood-work are of maple, stained grey, to a shade arrived at after many experiments, enriched with inlay of coloured woods, opal and opalescent glass panels, and an application of block tin, a serviceable and inexpensive substitute for silver. The wall panels are covered with green linen, the frieze is a conventional treatment of the rose on a cream ground, repeating more faintly the colours in the carpet.

The furniture is inexpensive and unobtrusive — placed for a purpose, not for show; the simple but artistic lines and colour of the leaded-glass panels in the window complete a popular instruction in every school. In a recently delivered lecture, E. A. Taylor said "Nothing apparently is further from the thought of modern decorators than that their efforts should, however indirectly, lead anyone to think." It is this intelligent expression, or the lack of it, that forms the dividing line between much of the work of the old schools and the new.

At times there is overlapping: the designer is not always fortunate in having a clean sheet to work upon, he often has to take the construction of the room as he finds it, and efface or conceal its unsympathetic features as best he may.

This is the case in some of the illustrations



LEADED GLASS PANEL: "MOONLIGHT" BY E. A. TAYLOR

DESIGN FOR STAINED GLASS WINDOW

"THE LITTLE PATH TO THE WOODS"
FROM THE WATER-COLOUR BY E. A. TAYLOR

"THE STONY PATH, HIGH CORRIE, ARRAN"
FROM THE WATER-COLOUR BY E. A. TAYLOR

strikingly effective room. In the drawing-room on page 219, a novel treatment is adopted; all the furniture being of maple stained a rich violet; the carpet of apple-green colour; the strapping, and graceful dividing screen is in ivory-coloured enamel, and the wall panels are lined with an unpatterned willow-green silk.

The complete effect here is pleasingly graceful, considering the daring nature of the conception.

Stained glass for domestic purposes has long attracted this artist; many of the effects he has produced in this ancient medium of decoration, both in beauty of line and arrangement of colour, being quite unique.

In this work he takes the most infinite pains, making drawing after drawing, altering a line here, and a colour there, until he gets the exact idea he wishes to express, before entrusting the work to the craftsmen. He visits the workshop again and again while it is in progress, the guiding idea of the artist being that no detail, however secondary it may appear, is unimportant.

That E. A. Taylor does not limit his attention to decoration and design, the Royal Scottish Academy and other exhibitions from time to time demonstrate.

In some of his water-colour drawings there is considerable originality. He prefers nature in her subtler moods, seeing rich tones of colour divided by graceful lines, as the sandy shore, the blue sea, and the grey sky. Here is a whole scheme of colour which can be enlivened by delicate touches of brightness introduced in the right places. Likewise in landscape, the beauty of line and harmony of tone appeal most strongly to him; and his endeavour is not so much to discard the methods of other artists because he disapproves of them, but rather because they do not enable him to interpret nature as he sees it.

The work of the designer and decorative artist of to-day is no sinecure, particularly if he proceeds on what is popularly known as "modern lines." He begins by encountering a certain amount of prejudice, he speaks in a comparatively unfamiliar tongue, he has to arrange every detail, to see the work carried through; and if the completed result falls short of what at times is unintelligently expected, the undivided responsibility and blame is laid at the door of the artist.

Notwithstanding this, the progress of modern decorative art in Glasgow is remarkable, and that progress has been materially effected by E. A. Taylor.

J. T.

THE WATER COLOURS OF T. L. SHOOSMITH. BY T. MARTIN WOOD.

It is possible for a water-colour painter's work to be quite spontaneous, though the painter may have taken a long time in arriving at his results. Every touch may have been spontaneous in the

"THE PORT BRIDGE, CORRIE, ARRAN"
FROM THE WATER-COLOUR BY E. A. TAYLOR

"A GLIMPSE OF THE SQUARE, THUN"
FROM THE WATER-COLOUR BY
T. L. SHOOSMITH

circuitous route, every one of them nervous and none of them mechanical. On the other hand, as with Mr. Shoosmith, the artist may arrive at his result directly. Directness is not essential to spontaneity or the reverse, and it is possible to paint a thing directly without it having any spontaneity in it. The secret of attaining that quality is the secret of the artist knowing exactly what he wants to do, and he may not want to do a simple thing, but something which is built up, one kind of quality willingly lost to make a foundation for another. No one shall say that any particular method in water-colour painting is wrong. In some ways it is the most fascinating of mediums; it is less dependent on any particular method than almost any other medium, and having once learnt to control the running water any painter may find in it qualities for him alone. Style comes from the reconciliation of the restless vision of the artist with its hard-and-fast limitations; its beauty lies in the evidence that virtuosity has schooled it. To use water-colours for a purpose purely of imitation, and not to wait on its waywardness and to avail himself of that waywardness for accidental effect, is for the artist to prove himself holding a false ideal of its practice, and to be dead to a beauty in it which will teach him beauty, water and colour in themselves holding such delicate secrets as in the art from Girtin to Whistler have been the dream of its masters.

The essential qualities of water-colour painting are perhaps even less understood by the lay mind in art than the qualities of good oil painting; it seems difficult for the layman in these matters to appreciate and reconcile the variety of treatment of which it is capable with his unsophisticated vision of nature. Unable to disembarrass his mind from an ideal of only imitative success, there is often lost upon him all the accidental charm which is its characteristic. Rightly understood, it is less an imitative medium than any other, and nowhere in art does mere imitation set the highest standard. Its peculiar qualities render it particularly sensitive to individual treatment, so that with one man it is a means towards realism, with another an excuse for fantasy, and no medium can become more personal to the artist or give more intimate expression to his peculiar vision.

Upon whatever terms a painter stands with nature, if he is fortunate enough in his art to stand upon any at all with her and retain a

"THE PASSENGER'S STEPS, TRÉPORT" FROM THE WATER-COLOUR BY T. L. SHOOSMITH

"PLACE DES HALLES, MALAIX." BY T. L. SHOOSMITH.

"RUE DES TRIPIS, AMIENS"
FROM THE WATER-COLOUR BY T. L. SHOOSMITH

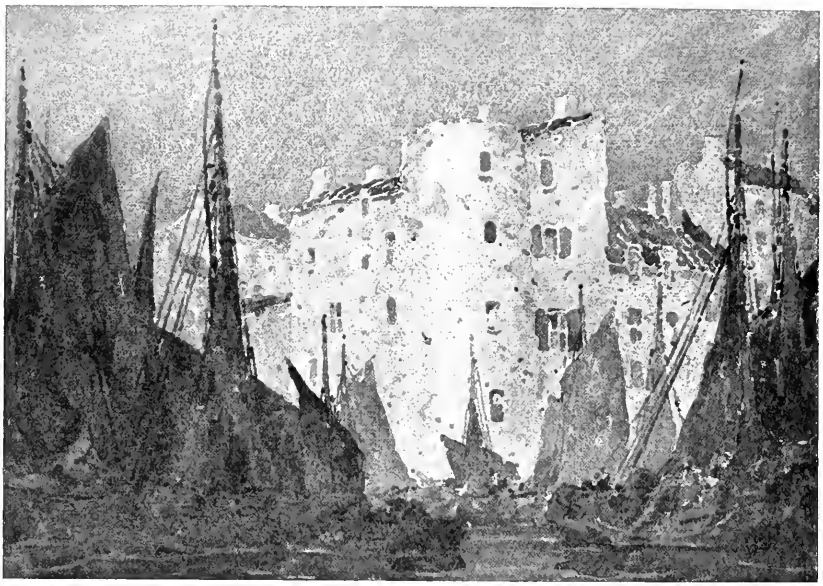
public, there is always the study of how much he cares about the qualities of water-colour for its own sake, for the sake of those accidental charms and its expressiveness.

Mr. Shoosmith has wished to comprise so much on his paper, he has wished to give such a crowded impression of the colour and form brought together by the accident of men's business and a natural scene—sombre-coloured sails against old houses of faded red and grey that stand on the quay, and the traffic in old streets—that in attempting to give permanency of vision in art to momentary impressions he has had to formularise. Maintaining a certain quality of paint throughout, he has seen his subject through his paint, translating life into water-colour and trying to keep the spirit of the medium throughout. Though there can never be a perfect work of art, no man being complete enough in himself to produce it, criticism often seems to pretend that there can, and forgets the qualities an artist has whilst blaming him for those he has not.

Looking for what is characteristic of Mr. Shoosmith's work, one is rewarded by his pleasant juxtaposition of bright colour, and of grey, and by the restraint of his execution. His is an art intensely synthetic, reducing his large vision and quick appreciation into a simple method, though arrived at only through much thought. Still young in years and training, Mr. Shoosmith's art seems older than himself; it might be feared lest he has found himself too quickly, for his hand exhibits mastery the only explanation of which is that his mind has travelled a long way to give it the apparent ease his works display. It is clear that the art of the old water colourists, almost every kind of water-colour painting, has been studied by him. His own formula seems constructed from this study, for otherwise he is entirely self-instructed; his chief business would now seem that of fitting his view of nature into the appreciation of technique he has arrived at.

Such is his easy cleverness that there is a suggestion of sleight-of-hand, almost of artificiality, in some of his drawings; but the qualities that make them so promising are their originality, modified by precedent, his ability to think in paint—to make his view of things one with his expression of them—and his faculty of synthetic selection. Since Mr. Shoosmith has done one kind of thing so well, it would be interesting to see what fresh harmonies a fresh field would bring from his palette, what secrets a complete change of subject would hold for his inquisitive vision. The sense of the possibilities in his fresh, spontaneous art is at present one of its most delightful characteristics, for the ability that has brought it such a long way, disciplined only by self-training, should hold in the future pleasurable surprises for us.

In the groups of figures clustered at street corners in his pictures there is movement—the buying and selling in the market-place is a real thing, not a trace of artificiality of pose is in the small figures. He displays a distinct gift in depicting life within his streets; just here and there perhaps limited practice from the figure prevents him realising quite sufficiently for his purpose the suggestion of form, but the "incident" which he brings into his paintings shows the most careful



"FISHING BOATS" FROM THE WATER-COLOUR BY T. L. SHOOSMITH

observation. It is, perhaps, in the variety in composition that Mr. Shoosmith's work at first interests us; his drawings do not give the impression that he has walked round a town to find a picture, but he seems to have found in each some accidentally arrived at point of view.

He has a preference for standing in under the shadow of a tall house, watching the sunlight pour across the street; he has depicted this effect more than once, and herein lies a danger, the danger of doing several times easily what at first perhaps was not easily done. Such freshness in composition as is shown in the painting of *The Steps at Trouville*, and the courage that is in the colouring of the *Place des Halles, Malaix*, show the painter at his best.

The water in the former picture does not seem so limpid as it might. As every painter has his favourite subjects, so he will have favourite objects with a surface which he likes to realise in paint. Mr. Shoosmith is drawn to the rendering of old masonry and of old roofs with their warm-coloured tiles. Perhaps he does not love the reflections and the movement of water as he loves the stillness of the houses and the movement on the quay. Lately in art we have not cared much about the picturesque, we have felt rather contemptuous towards it, we have proved for ourselves that any subject may be picturesquely rendered. We find Mr. Shoosmith is concerned with what is picturesque in the old sense. One of the sources from which he has learnt has been Prout, and he has embraced to some extent Prout's view of what was picturesque. We will hope that he will not impair his personal outlook by too close an approach to conventions which were of the character of their time, but which are empty when not inspired by a contemporary method of vision.

Economy of means, as black-and-white artists understand it, has been striven after by Mr. Shoosmith; but it has not been that the easiest path has been chosen. His work is not a studied form of indolence that can be dismissed with the word "slight"; he has chosen to paint thus, not so much because he recognises his work as sketches as that everywhere for his eyes life presents fresh pictures, and, with the eagerness of an impressionable nature, he has hastened to translate its beauty into the delicate and direct touches that characterise his technique.

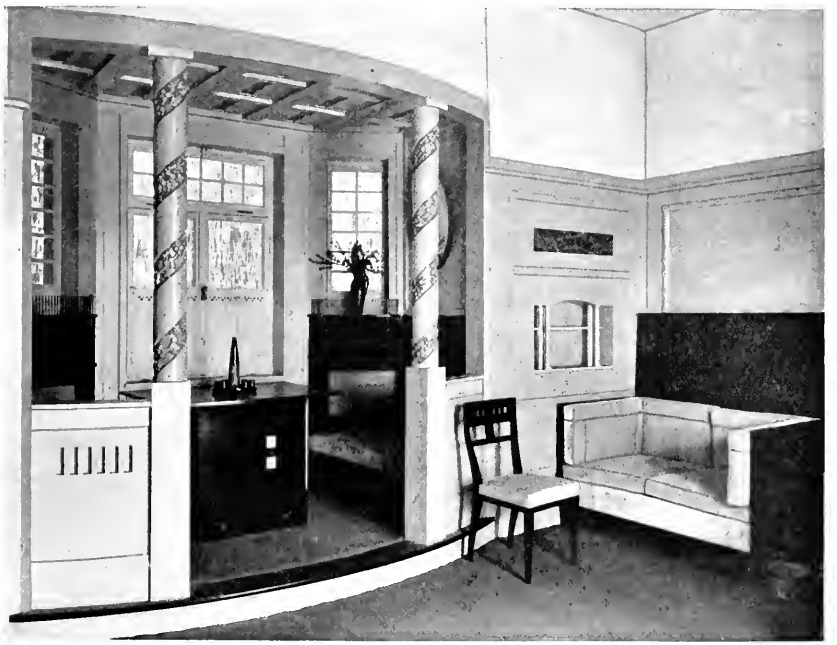
T. MARTIN WOOD.

GERMAN ARTS AND CRAFTS AT THE ST. LOUIS EXPOSITION. BY MAUDE I. G. OLIVER.

As in the case of Austria, Germany has installed her art exhibit at the Louisiana Purchase Exposition in two different localities. But while the Austrian annexe, so to speak, has been placed in the national pavilion, and has been entered as one of the Fine Arts groups in the official catalogue, the German overflow from the Art Palace is not so listed. Neither is it displayed in the German building, but in the Palace of Varied Industries instead; nevertheless it far surpasses anything in the nature of an applied arts exhibit hitherto produced by German art craftsmen. Indeed, according to the verdict of their best critics, the German work seen at Turin, which had previously been unprecedented, was mediocre as compared with the St. Louis showing, both in the matter of excellence and of extent.

However, the fact that this exhibit was not placed in the German pavilion has been a fortunate circumstance. That structure, being a fine example of an earlier period, is interesting certainly, yet it would be in no sense appropriate to the daring features of the modern school. Therefore Germany has wisely provided a special architectural enclosure for the accommodation of all her exhibits allotted to the Varied Industries Building. And it is in this imposing edifice that the series of palatial rooms comprising the Art-Craft exhibit by prominent architects of the country, has been arranged.

Although radically distinct in character, material and treatment, these rooms have in common all the subtler qualities of harmony. In them, refinement of intention and elegance of execution are the leading lines of expression, the result being successfully accomplished through the employment of an infinite variety of motives. The beautiful and the useful are so united in sentiment and in substance, as to yield an equilibrium of repose. The effect produced, then, is of springing, vital activity, intelligently balanced by a corresponding degree of stability. With the "tertiary" principle

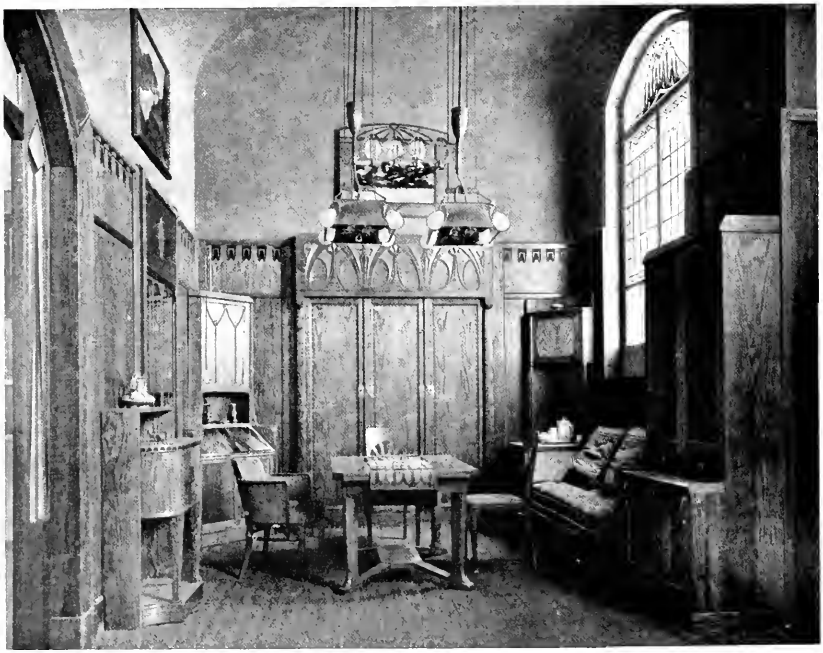


LIVING ROOM BY A. NIEMEYER & R. BERTSCH

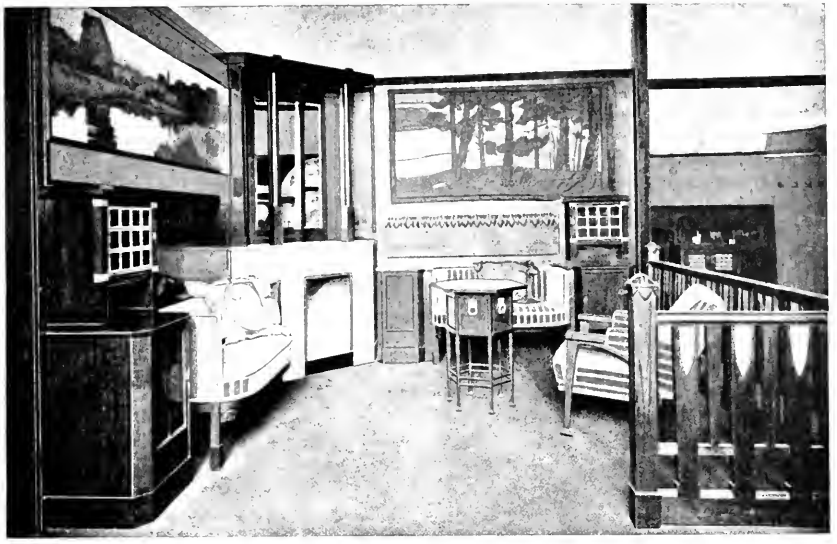
everywhere present, in line as well as in colour, the feeling of dignity and reserve is strikingly apparent. One marvels at the amount of detail to which an object has been finished, without its being in the least too ornate. Bits of ornament daintily fashioned, touches of bright, contrasting colour, a repetition, an echo here and there afford the necessary accents for character. Arrangements of mother-of-pearl, metal and ivory appear on some sombre, dull-finished object with the effect of resplendent jewels in the darkness of night,—never so dazzling, however, as to detract from the chaste simplicity of the whole. Fine carvings and delicate inlays frankly evince the artisan's sympathy with the general scheme. Pictures in appliqué, articles in drawn work and embroidered panels are ample testimony to the proverbially unrivalled skill of the German needlewoman.

Considering the chambers separately, one is impressed by the appropriateness of the centralised theme of each and by the presence of a decided novelty, without undue exaggeration, in at least one feature of the furnishings. For example, in the Byzantine severity of Prof. Behrens' "Reading Room," the tables and chairs are rendered attractive and sanitary by their coverings of white pigskin, which can be washed daily without injury. The lights disposed along the middle ridges of the desks, as well as those suspended from the ceiling, are enclosed in cubical ground-glass boxes, making the light subdued and yet adequate. The use of the cube is continued, either in itself or in its face (the square) throughout the room. The most important detail here is the granite clock, embedded in the wall, with two conventionalised female figures forming the sides, beyond which are niches lined with ceramic panels in flat ornament. A note also that is unique, without, however, affording the element of practicability, is the panelled arrangement of silk squares in Prof. Olbrich's "Living Room," hung with the seams thrown out on the right side, the edges frayed for decorative effect—incidentally for the accumulation of dust.

A number of the rooms in this exhibit are disposed about Prof. Joseph M. Olbrich's "Court in a Summer Residence of a Lover of Art," the

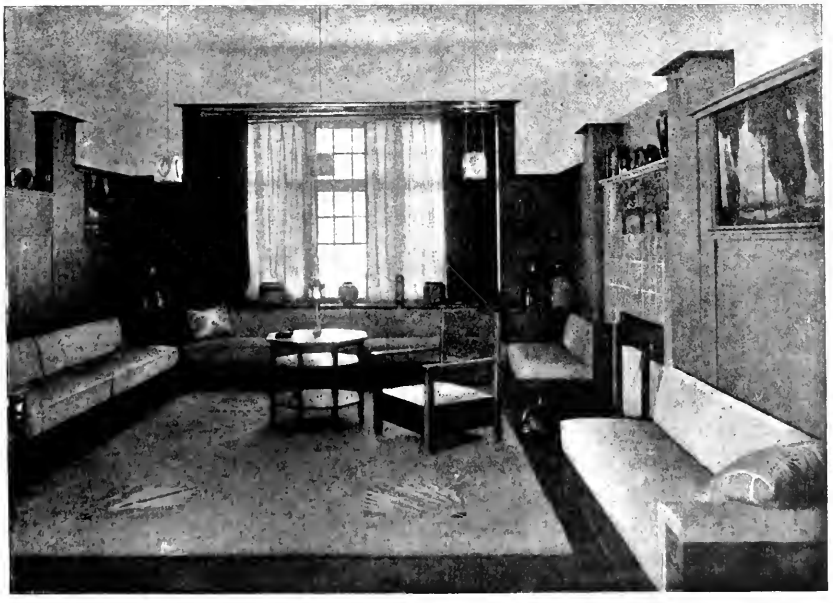


GENTLEMAN'S STUDY — DESIGNED BY MAGDEBURG ARTISTS



ANTE-ROOM TO DINING ROOM

DESIGNED BY ANTON HUBER



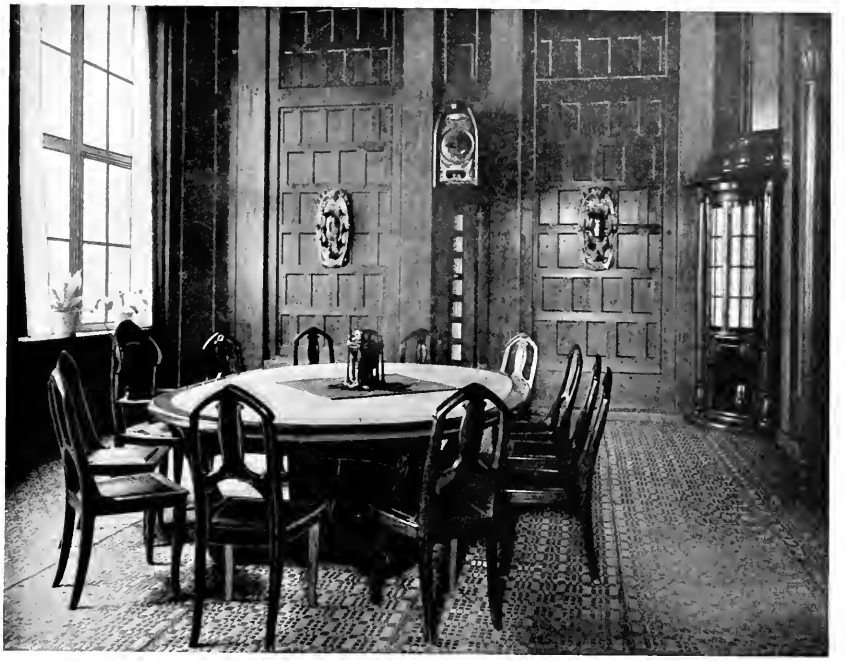
LIVING ROOM

DESIGNED BY PROF. MAX LABUGER

charm of which many travellers declare has repaid them for visiting the Exposition. A certain classic stateliness pervades this enclosure, which is virtually in two divisions—one, the central portion, containing the fountain and basin, and the other, the roofed ambulatory encircling the former. In the latter, inviting little semi-enclosures with seats and tiny fountains are met with in unexpected corners. The entire architectural conception of this court is so complete and yet so unostentatious, that it is very nearly flawless. Its lines are well chosen, and although the walls are white, sufficient colour has been introduced, through metals and tiling, as to contribute to the general atmosphere of cheerfulness. The suite of six rooms, comprising a "Reception Hall," a "Music Room," "Living Room," "Dining Room," "Smoking Room," and "Tea Room" at the head of this court, are also designed by this architect. The same noble dignity that distinguishes the outer court, is maintained throughout this group of rooms. If a selection and comparison were to be made between them, the "Tea Room" would be considered the most trivial, while, on the other hand, the most serious work would be recognised as having been accomplished in the "Reception Room." Here the walls are made to harmonise with the series of high gray-stained oak wainscotings, above which and reaching from the floor in formal panels extend piers of inlaid woods. In front of these, stand pedestals, supporting objects of sculpture and art pottery. Then, to fulfil the vertical precedent of the scheme, the half-cylindrical backs of the chairs are panelled on the outside in upright divisions. The floor-covering is green, and the arched ceiling is white, stencilled in gold. A like feeling of unity is sensed in the adjoining room, which is the "Music Room." Here, again, the pictorial contribution is incorporated as a portion of the whole decoration. And in this connection should be mentioned the strong work in tempera by J. V. Cissarz, representing an oarsman guiding his bark on a limpid sea, that is eloquent in its blue-green depths.

Near this room, we find the twin rooms by Prof. Karl Hoffacker, called respectively "Hall" and "Reception Room of an Art Collector." These two rooms are heated by grates opening

FURNITURE, ETC. DESIGNED BY THE ASSOCIATION OF LADY ARTISTS, BERLIN



A DIRECTORS' ROOM — DESIGNED BY PROF. W. KREIS

into a green-tiled chimney, which at the base, is solidly built into the partition separating the rooms; above, however, the wall is cut away from this construction, so as to permit of interesting openings from one room to the other. In both rooms the use of paintings, panelled as fixtures in the walls, is charmingly displayed. An excellent bronze-relief entitled *Cecilia* is noticeable in the "Reception Room." The predominating colours in the "Reception Room" are a neutral green for furnishings, with lead and olive brown walls; and, in the "Hall," mahogany with white walls. Prof. Max Laeuger sends an exceedingly interesting contribution in his "Living Room" Here waxed oak in natural colours is utilised for the furniture and for the finely-considered wainscoting. Decorative paintings are provided by Prof. Ludwig Dill. Leather upholstering in pale ashes-of-roses add to the tonal scheme, and green silk curtains modify the light at the windows. Against the wall facing the windows stands a basin for running water by Prof. Laeuger, which is a leading element in the decoration. This is executed in tiles, with glass mosaics. One of the dainty surprises that greet one while strolling through the galleries of the open court is another design of this character by Prof. Fridolin Dietsche, representing a superb wall-fountain in white marble.

It is not definitely stated as to how many individuals the Lady Artists Society represents. Yet it is evident that, if they had limited their number to one in the St. Louis exhibit, the results would have been more satisfactory. Granted that there is much good material shown, it fails as a whole for lack of continuity. The autumn landscape, forming a frieze about an alcove at one end of the room, is especially good. The floor, at this end, is raised a few inches, and at the centre of the dais, so-formed, is a seat upholstered in heliotrope velvet. The windows are ornamented by a grill effect. The lower half of the walls is a greenish tan, while above the colour is a blue-black. The "Directors' Room" by Prof. W. Kreis, is a very

CHROMO-XYLOGRAPH *(By permission of Mr. C. Klackner, London and New York)* BY HELEN HYDE

praiseworthy conception. Its walls and beams of grey oak would suggest heaviness, were it not for the nicety of proportion shown in the various panellings. The table, chairs and fittings are produced from yellow-stained cherry. The clock, the electric wall-fixtures, as well as the chandelier, are majolica, and were modelled by Prof. Karl Gross. A room, which, for richness and softness, gives the impression of velvet, is that displayed by a group of Magdeburg artists for a "Gentleman's Study." In this room, the high wainscoting and wall cabinets are executed in ash that has been stained a tender green; the walls above and the ceiling are tinted a greyish chocolate; one of the tables and a couple of chairs are of ash. The "Ante-room to a Dining Room," by Anton Huber, is particularly pleasing. It is furnished in mahogany, and is separated by a firm railing from the dining room below. The spiral columns in the "Living Room" by Adelbert Neimeyer and Karl Bertsch are rich, if not restful. Among a number of rooms having especially exquisite treatments of woods should be mentioned the "Music Room," in dull walnut, by Prof. Rankok; the "Reception Room," in grey-stained maple, by Rank Brothers, of Munich; and the "Library," in grey-stained oak and ash-inlaid ceiling, by Bruno Paul.

CHROMO-XYLOGRAPH BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

CHROMO-XYLOGRAPH BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

MISS HELEN HYDE'S CHROMOXYLOGRAPHS IN THE JAPANESE MANNER.

JAPAN has always been a captivating land for painters, its dreamy beauty and alluring picturesqueness seeming to be in no way affected by the encroachment of European customs, or by the extraordinary ambition to keep up with the procession which dominates so large a per-centage of the Japanese to-day.

Many times previously, THE STUDIO has drawn attention to some special form of Japanese Art, and once in particular to the work of Miss Helen Hyde, the young American artist whose woodcuts of Japan have brought her recognition both at home and abroad. The examples of her work which we here reproduce are gathered from the most recent studies done by Miss Hyde while in the studio of a Japanese painter in Tokio, a master with whom she has worked for the past three years. Her first studies were carried on in the Chinese quarter of San Francisco, a portion of the Californian town affording picturesque material, there being hundreds of Japanese, as well as Chinese, to be seen about the streets in the costume of their country. She quickly exhausted local opportunities, however, and as quickly set out for Japan; her artistic intuition telling her how largely the charm of Oriental studies depends upon the atmosphere of poetic harmony to be found only in the dreamy distances and mellow sunlight of the Orient.

On first taking up her studies in the flower country, Miss Hyde found a suitable studio in an old abandoned Buddhist temple at Nippo, where in true Japanese fashion she was made to study effects with her paper spread out flat on the floor, while she and her teacher, a famous master in the Court Schools of the country, knelt and painted with the great native brushes. It was in this studio that Miss Hyde achieved her first success, *The*

"IN HIS FATHER'S SHOES"
FROM THE CHROMO-XYLOGRAPH
BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

Japanese Madonna, which has attained to distinction through its wonderful technique and the delicate play of light on the upturned face of the woman. *King Baby* was another success; and later, when studying in Tokio, Miss Hyde wrested from a number of native artists the Tokio art-exhibition prize for the best and most distinctive colour-print on Japanese paper. It showed two native women of the aristocratic type, cooing in true feminine fashion over a beautiful baby held in the arms of one, and was called *The Monarch of Japan.*

To go back to the beginning,

"THE MONARCH OF JAPAN"
FROM THE CHROMO-XYLOGRAPH
BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

"CHILD OF THE PEOPLE"
FROM THE CHROMO-XYLOGRAPH
BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

CHROMO-XYLOGRAPH BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

Miss Hyde has been interested in art all her life; and, strange enough, Japanese colour prints had, as a child, a great fascination for her, and she would sit for hours copying them in water-colours. During her studies in Japan, Miss Hyde has developed a wonderfully intuitive grasp of the Japanese personality; not an easy thing to do when one considers how totally unlike in every way the people of Japan are to Europeans. Much of the success of this artist's work is doubtless due to this innate understanding of these fascinating people with whom she has lived for several years in such close relationship. In fact it might almost be said that the American artist sees her subjects through Japanese eyes, so

entirely faithful is she to the methods of her native master. Especially is this true of the more recent examples from her brush, which seem almost the work of another hand, so widely do they differ from the artist's earlier work. Her colour has taken on softer and more varied tints, and she is more at home with her draperies, which at one time seemed a little beyond her skill, for the manipulation of such picturesque simplicity of costume is an art in itself, and one possessed by the Japanese artist to an absolute perfection of detail. But just as one must watch closely an animal in motion to get the equilibrium in a study, so one needs to be familiar with the natural poses and undulations of the figure while in movement, if one hopes to reproduce the same drapery effect —and the people of Japan walk in a manner quite unlike ourselves; their steps are short and mincing, while the body seems only to move from the knees, instead of the hips. This characteristic is very pronounced, and naturally an artist is given little insight into such peculiarities unless he takes up his life amongst the people.

CHROMO-XYLOGRAPH BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

Perhaps the greatest triumph in Miss Hyde's work lies in the successful rendering of atmosphere, which is delicately suggestive of the flower-blossom country. In *The Rainy Day* we have this quality at its best. Going away into the dreamy distance one sees two figures, a woman and a child, the grey of whose garments half obliterates the outline against a misty blue horizon as they plod heavily onward through softly falling rain.

"DAY DREAMS" FROM THE CHROMO-XYLOGRAPH BY HELEN HYDE
(By permission of Mr. C. Klackner, London and New York)

Japan must, of its very nature, always seem a play country to the chance visitor, everything is on so small a scale and so dainty, while the air of the people suggests only what is restful and calm contentment, a land of flowers and dreams and tender memories, a land in which the hard things

of life seem not to enter, and where there is sunshine on the hills and in the hearts of the people. One reads all these things in the studies by Miss Hyde, and, having regard to this success, one need see no reason why she should not rise to a place among the first of her fellows.

The home-life of Japan is, and always will be, closely hedged in by conventionalities, a condition which shows its trace on the child-life as it does on their elders. The wee faces are joyous enough, but there is never the air of roguishness nor of absolute freedom from constrained good behaviour about them, which one sees in other small folk. Miss Hyde has given us some pleasant pictures of these serious little people, character studies snatched from the people and the homes of the rich, and they each tell how little of freedom, as the European child knows it, the Japanese boy and girl enjoy. We reproduce one of these chubby figures, wearing a gaily quilted silk robe, and holding a kitten close in its arms. Surely a most delightful bit of character-drawing and an exquisite touch of colour.

Little Cherry Blossom, a colour study which is now quite out of print, proved, I believe, the artist's most engaging study of Japanese child-life—a chubby almond-eyed lassie in a quaintly padded coat of yellow-silk, stood looking wonderingly out, her fat arms filled to overflowing with cherry-blossom boughs. So successful indeed did this study prove, that a successor, in the form of another "blossom" child, was demanded so soon as the block for the first one became exhausted.

The feminine subjects chosen by Miss Hyde possess an alluring charm for the ordinary picture-lover and the collector as well. They are so daintily feminine and altogether pleasing in their naïve picturesqueness; the artist has dipped into the inner mysteries and discovered some of the secrets which bring the look of contentment and quiet happiness to the faces of these soft-eyed women whose lives are in such perfect harmony with the flower-land of their birth.

Miss Hyde has chosen the medium of wood-cuts through which to give interpretation to her art, and she finds that the fullest possibilities for blending the myriads of delicate colour-tones which characterise the art of Japan are best achieved through this medium.

L. VAN DER VEER.

"LA DAME AU CHAT" FROM THE PASTEL BY CHARLES LÉANDRE

MODERN FRENCH PASTELLISTS: CHARLES LÉANDRE. BY OCTAVE UZANNE.

A SINGULAR destiny, that of the painter drawn by an unexpected current towards the wide publicity of journalism. He becomes popular by the very excess of his qualities, and soon is known to the great mass of the public only as a graphic humorist, or as a caricaturist of contemporary notabilities.

This is what happened to Léandre, a delicate refined artist, a draughtsman precise as Ingres, and a distinguished colourist to boot. Down to 1894,

PORTRAIT. FROM THE PASTEL
BY CHARLES LÉANDRE

the date of the foundation of the *Rire*, to the illustration of which journal he was called on to devote himself almost every week, Léandre found little appreciation save on the part of most of his fellow artists, a few art publishers, and a certain number of cultured amateurs, who even then sought after his drawings, his pictures, and especially his pastels—delightful things, opulent in material, extraordinary in their freedom and grace, exquisite in texture, clear, bold, ingenious in colouring, and harmonious altogether.

Léandre, who like Gaston La Touche, is a pure Norman, born in the neighbourhood of Bagnoles-de-L'Orme, came to Paris some little time before 1880. While still quite young he decided to study drawing with a worthy old painter of historical and decorative subjects, Bin by name. In his studio Léandre had as comrades, Eliot, Thevenot, Laurent, Des Rousseaux, and de Richemond, and as predecessor, Joseph Blanc, now a member of the Institute.

About the year 1885, Léandre entered the studio of Cabanel, which still enjoyed a high reputation, but the old painter of feminine nudity was not destined to do much more. Full of years and honours, after having guided the steps of so many distinguished pupils into the path of glory, he expired a few years later, leaving his official mantle on the shoulders of his disciple Léandre, whom Cabanel thought to be already on the high road to Rome and destined for the Academies. The young artist escaped this solemn destiny, and he may be congratulated thereon. Left to his own resources after the decease of the great apostle of cold nude mythology, he was obliged, ere he discovered his triumphal course, to seek his *venelle*, as they call it in Normandy. He composed a number of studies of his native landscape, and devoted himself especially to portrait work, using for choice the pastel process, which even to the present day remains his finest method of interpretation.

With Charles Léandre there is considerable individuality, both in his manner of artistic vision and in his execution. His principle, he declared to me when I paid him a visit at his Montmartre studio, is to seek out with infinite patience the character of his subjects, and to draw again and again the faces he desires to paint, while accentuating their expression almost to the borderland of caricature. By this means it is that the portraits bearing his signature are so extremely *poussés*, and stand out in strong relief, life-like in aspect, and showing a resemblance such as few painters of to-day succeed in giving to the features they reproduce. In his view colour and form are indissolubly united—of necessity wedded, so to speak—the one being the complement of the other. He holds that as decoration is to architecture, so is colour to

LANDSCAPE FROM THE PASTEL BY CHARLES LÉANDRE

PORTRAIT FROM THE PASTEL BY CHARLES LÉANDRE

the noble lines of a well-executed drawing, a sort of rational *mise-en-place*, demanding a very exact sense of harmony. A fine drawing, he contends, and very truly, will always hold its own, even though its tonalities be somewhat defective; whereas if the most perfect colouration is not sustained from beneath by a firm and solid construction, the work will always lack life, and will soon perish. Here, as we may see, we have highly classic theories, such as might have been emitted by the painter David or the *petit père* Ingres.

Léandre seeks at one and the same time not colour only, but design; for he is a pastellist born, and on all occasions reveals himself the most zealous advocate of that medium, whose matter lends itself so easily to the two consecutive objects —line and tone. One must not assert in his presence that the process to which he is so passionately attached is adapted only to that which is light, delicate, and attenuated; he would protest with the utmost vigour; would reply that the *crayon tendre* is full of strong colour, and that in the hands of one who understands it, and has mastered its difficulties, it is capable of producing solid and durable work as well as mere pretty little blond, bedecked *figurines*.

Léandre's pastels often have the appearance of strong oil paintings; even the most experienced eye might be deceived. To my mind they are proof against all criticism. To produce artist's work all methods are good, and it would be absurd to introduce prejudice into questions of process and effect, and to assign to pastel painting certain light subjects while forbidding it to enter into competition with oil colours. Everything is in the result. Methods are forgotten when a masterpiece appears. Nature never drew up rules as to how her various forms were to be reproduced.

Charles Léandre does most of his pastels on canvas, and his portraits are the most striking testimony to the sureness of his theories. Whole pages of illustrated description would scarce suffice me were I to attempt to express the blending of tones in his backgrounds, the dazzling flesh tints of his women and children, the efflorescence of those fascinating eyes, the laughing lips of the tall, romantic, nervous creatures whose accredited painter he is — evoking as they do the far-off heroines of Murger, of Balzac, or of Georges Sand.

To conclude, I venture to declare that Charles Léandre is, if not the greatest pastellist of to-day, at least the artist who can the most eloquently and the most forcefully utilise the infinite resources of the process.

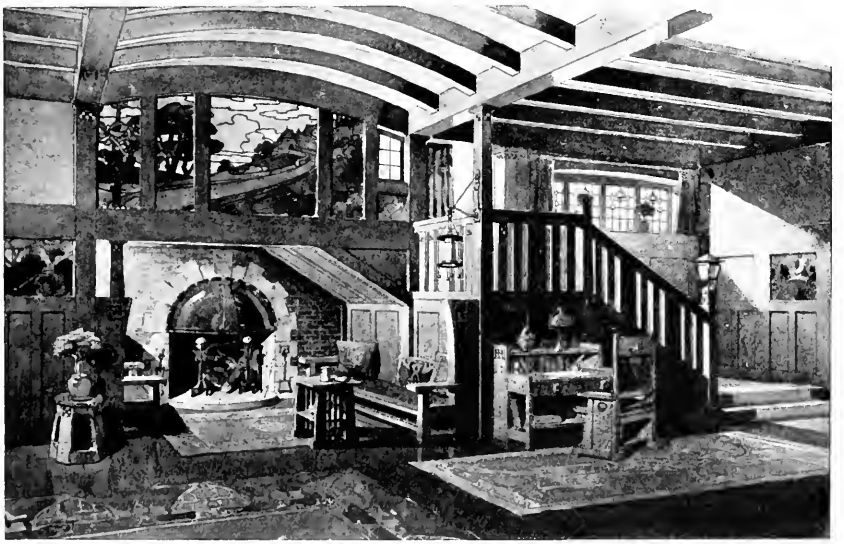
SWINTON GRANGE, NEAR MALTON
FRANK A. TUGWELL, ARCHITECT

LODGE FOR SWINTON GRANGE F. TUGWELL, ARCHITECT

SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

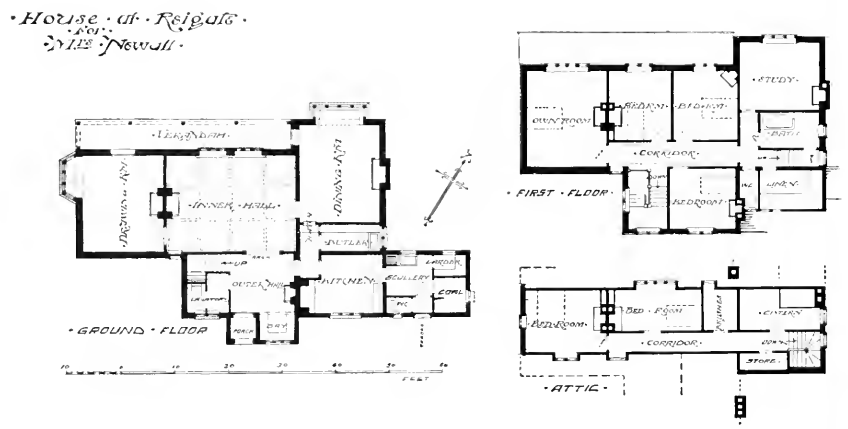
Swinton Grange, near Malton, of which Mr. Frank A. Tugwell is the architect, is being erected for Captain and the Honourable Mrs. Clive Behrens on a site two miles to the north of Malton, adjoining the Castle Howard Road. The style of the house is in strict accordance with the Yorkshire manor-houses erected in the sixteenth and seventeenth centuries, which still remains one of the most interesting forms of architecture in the county. The outside of the building will be formed of rough cast, with Ancaster stone dressings, and a hard West Riding stone for the chimney caps, etc. The elevation is relieved by the chimney stacks being carried out into red sandy rubbers, with wide mortar joints and dark red and brindled blue Staffordshire roof-tiling. The hall and drawing-room will be carried out in walnut and oak, and the dining-room in white painted deal. The gate-keeper's lodge is already complete, and the illustration shows that the design is in harmony with the main building.

The other illustration on this page shows a large "living-room hall" in a riverside house designed by Mr. Leonard Wyburd. The staircase is arranged to go up over the ingle-nook, having a small window looking down into the hall itself. The



HALL INGLE IN A RIVERSIDE HOUSE LEONARD WYBURD, ARCHITECT

"WRAYBROOK," REIGATE — T. PHILLIPS FIGGIS, ARCHITECT

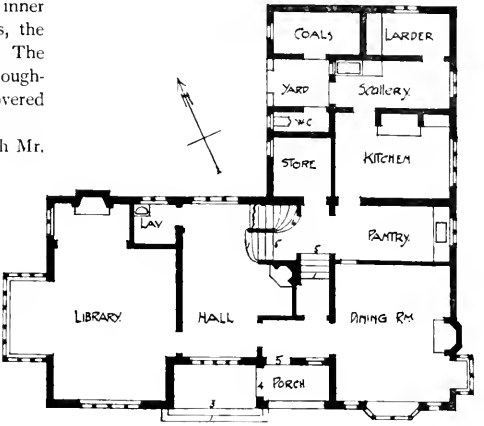


PLANS OF "WRAYBROOK," REIGATE — T. PHILLIPS FIGGIS, ARCHITECT

main feature is the recessed fireplace with its beaten-copper hood, and large face of stone and green bricks.

The leading feature governing Mr. T. Phillips Figgis' plan of *Wraybrook, Reigate*, is the inner hall for reception and entertaining purposes, the walls of which are wood-panelled all round. The walls of the house are of brick covered with rough-cast and weather tiling, and the roof is covered with tiles.

The *House at Parbold, Lancashire*, of which Mr. J. Hargreaves is the architect, is situated on a slope, with a very charming view towards the south. Following the fall of the ground necessitated placing the rear portion of the house on a higher level, which enables the servants to gain access to the upper rooms without entering the hall, thus doing away with a back staircase. A recess under the staircase and the ingle-nook are not so high as the rest of the hall, the ceiling of which has the joists showing. The exterior is rough-cast, with Stourton stone for the porch and door openings, and Accrington pressed-bricks on edge for the steps and floor of the entrance. The casements are of wood with square leading, and the roof consists of green slates.



PLAN OF HOUSE AT PARBOLD, LANCASHIRE — J. HARGREAVES, ARCHITECT

HOUSE AT PARBOLD, LANCASHIRE — J. HARGREAVES, ARCHITECT

STUDIO-TALK

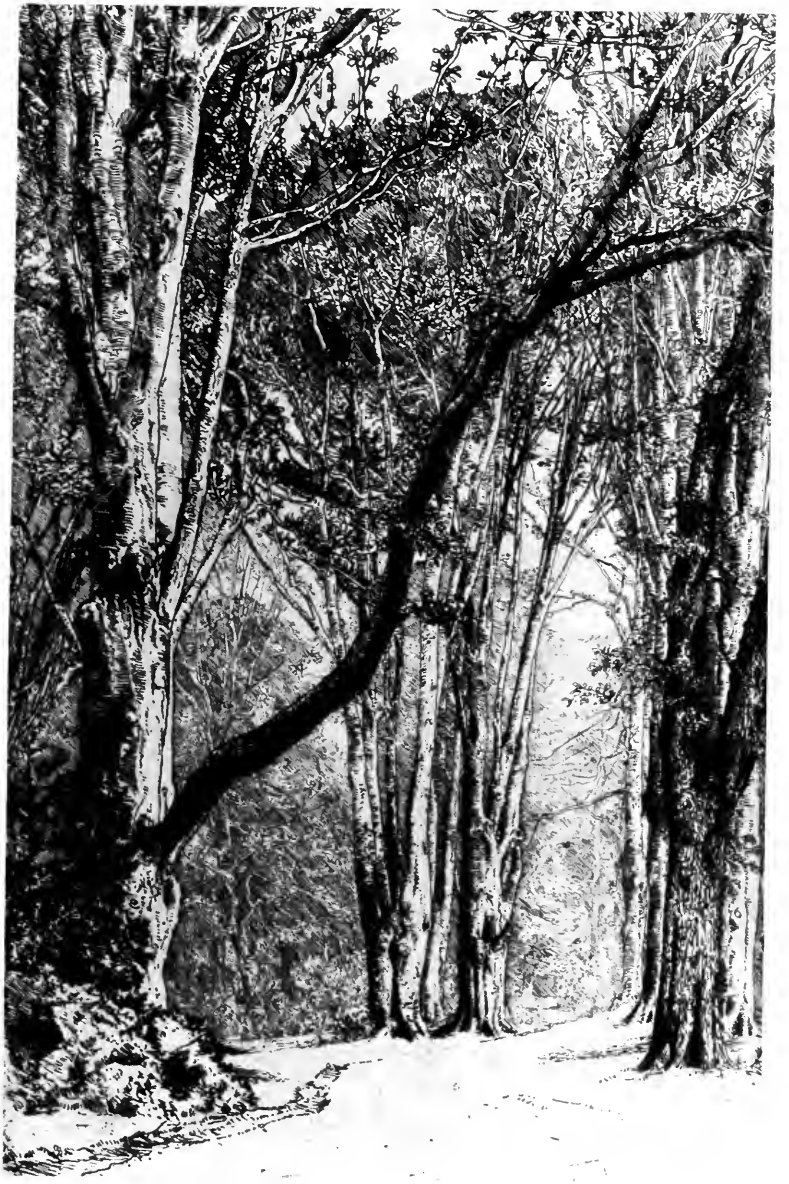
(From our Own Correspondents)

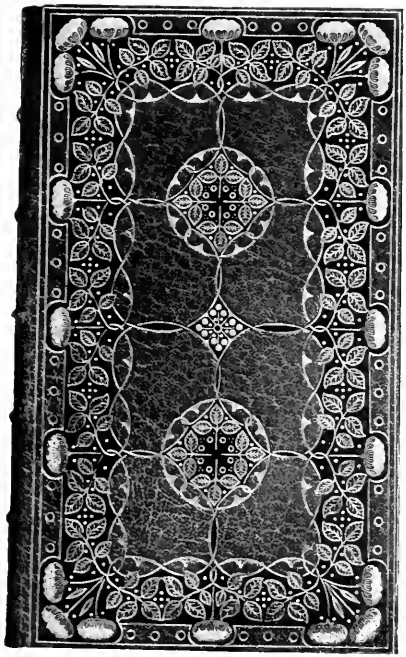
LONDON.—The statuette called *The Châtelaine*, by Miss Eleanor Fortescue-Brickdale, here illustrated, is on view at the Leicester Galleries. Made of coloured plaster, it realises a romantic and reminiscent mood, as of some figure that has moved through Scott's novels, the lady of some castle, or the guardian, perhaps, of an imprisoned queen. The gold pattern worked upon the dress is carried out with considerable boldness, but remains subordinate to the general rich scheme of colour that emphasises the careful modelling and arrangement of the drapery.

STATUETTE "THE CHÂTELAINE" BY ELEANOR FORTESCUE-BRICKDALE

In the exhibits of bookbinding at the various arts and crafts exhibitions, our attention has been aroused by the vigour with which the art is being prosecuted, and by the fact that the designs seem to be getting better in so far as they approach nearer a right understanding of the limitations of the art. A truer knowledge is gradually being arrived at, by experience, of what is suitable and of what is in good taste. At the same time there is a constant reaching out for fresh impulses in design, and whole some attempts are evident everywhere to make the art a living art, as it should be in an age so great in letters as our own. Perhaps to Mr. G. Sutcliffe and his partner Mr. F. Sangorski, the highest praise is to be awarded for the example they are setting in holding fast to the essential principles of beautiful binding. They have carried their designs perhaps further in the right direction than any modern exhibitors; and they have, at the same time, evolved many designs of originality, not startling originality, for a startling book cover is a vulgarity; yet perhaps from their hands has come the most daring design in recent work. We have seen at their bindery a book-cover with a peacock with tail in gold tooling, that carries that craft about as far as it has been taken. The examples which we are enabled to give here will show how perfectly they have understood the beauty that lies in the legitimate practice of the art. In Southampton Row Messrs. Sutcliffe and Sangorski have a school, and from this school some of their pupils are sending good work; it is pleasant to know that as long as they study there the right principles of the art are being instilled into them daily. Some years ago Messrs. Sutcliffe and Sangorski bought a large consignment of Niger skins, no two of which are exactly the same in tone; and with the insight of true artists, these craftsmen use the slight variation as part of their art. We have been privileged to see at their premises a set of several volumes of one work bound in this leather, and the slight diversion from uniformity of colour in the volumes is a thing beautiful in itself; while the slight natural stains, which the machine-perfection ideal of the ordinary binder would lead him to reject, are by these artists sometimes used to lend a subtle variation to the background of inlaid coloured leathers and gold tooling. The skins are brought from Karo, which is about 1,000 miles up country from Lagos, and the last consignment brought to this country was about two years ago by the Royal Niger Company.

It must always be remembered that there is

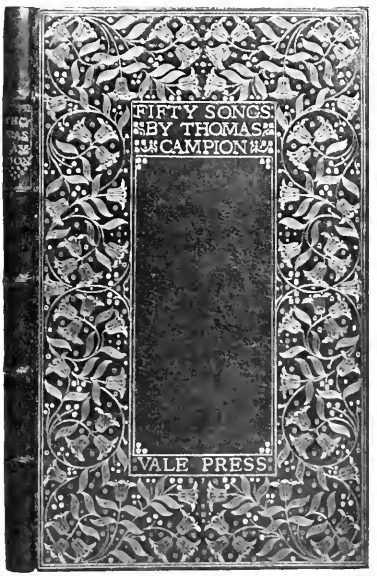




BOOKBINDING BY G. SUTCLIFFE

nothing democratic in bookbinding as an art; and by democratic we do not mean, of course, anything to do with social questions. Artistically, the art of the poster, of the magazine cover, may be said to be democratic; the art of a man who binds a classic, who binds it for connoisseurs of his art, as the art of a man who paints a painting for the appreciation of the cultivated of his craft, is perforce aristocratic in its limited appeal, in the fact that its virtues put it out of court where every-day and popular uses are essentially to be considered. And in remembering this we have to judge the highest kinds of bookbinding by the highest tests —the test of asking of what claims to be a high art the very highest. Applying this test, and considering the examples of the art we have before us, we are led to believe that not in any period has the binder's art been more healthy. The day has passed when the few books made were carefully bound, as wisdom with much care turned into words. To-day everything escapes into writing, from the trivialities of penny magazines upwards to the high thought of our best thinkers; and by a kind of natural law each finds its suitable binding, so that there is no need for pessimism because there are some indifferent bindings in the world. Surely some of the trashy things printed to-day, by every law of fitness, should, if bound at all, be badly bound; and as long as those to whom we entrust the binding of our best books exercise their art with such high purpose and with such a right understanding of its ideals as recent work proves them to be doing, we should be happy.

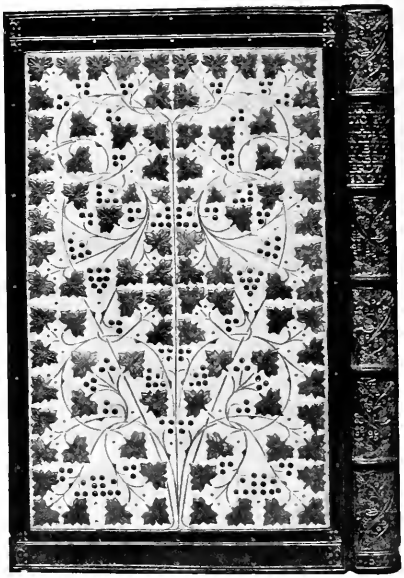
At John Baillie's Gallery during November exhibitions were held of the works of W. Westley Manning, J. Hodgson Lobley, and Dorothy H. Grover. Mr. Manning's paintings show us a serious landscape-painter much concerned to benefit by the best traditions, but who has followed no one influence too far. This exhibition makes apparent that this impressionableness to so many influences is due to his ability to follow sympathetically the impulses of different schools; yet he keeps very genuinely in touch with nature, in some paintings more than in others making her his own. In his pictures of *The Cob, Lyme Regis*; *Glanford Mill, Cley, Norfolk*; *Blue and Rose, Loch*



BOOKBINDING BY F. SANGORSKI

Tyne, and *Across the Moor* he is seen at his best, showing in them distinction and refinement of vision; and in his paintings called the *Merry Month of May* much decorative feeling. Of Mr. Lobley's pictures, *Harvest Time*, *Near West Kirby*, *Albert Gate*, *A Welsh Cottage*, *One Summer Day*, and an *Idyll*, all went to show that Mr. Lobley takes a place of promise amongst our student landscape-painters. The works of Miss Grover, though showing some inequality, prove her, when at her best, possessed of originality and freshness of view. We believe this to be her first exhibition; in future ones we shall look to see good results when her originality finds more spontaneous expression.

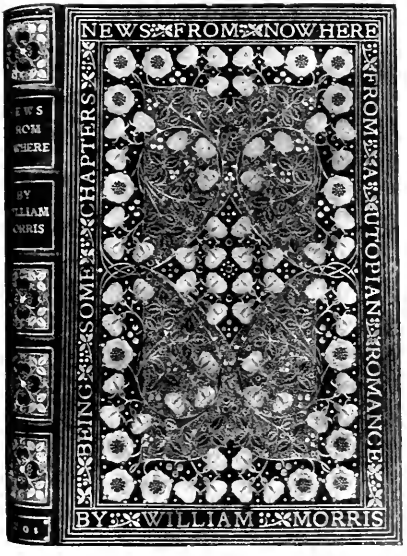
The Gilbert-Garret Competition for Sketching Clubs which took place in November at South Kensington, was this year extremely gratifying in the quality of the competing work. The judges for the year were Mr. Mark Fisher, Mr. Wilson Steer and Mr. H. Pegram. The prizes were given away by Mr. Seymour Lucas. The sculpture seemed especially promising, and some of the landscapes showed the careful observation and close study which in competitions of this kind is so much to be encouraged.



BOOKBINDING BY G. SUTCLIFFE

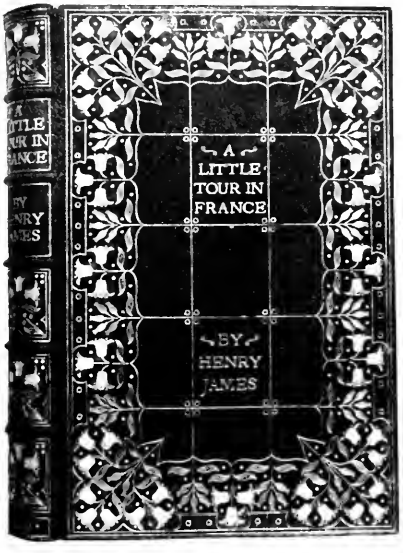
That Sir Charles Holroyd can be counted among the few really original etchers whom we have amongst us at the present time is hardly to be disputed. There are qualities in all his etched work which show him to have not only a true grasp of the essentials of etching but also a very correct taste which enables him to select the best material for his work and to deal with it in the most appropriate manner. That, as a pupil of Professor Legros, he has been trained in a specially good school may be conceded, but his etchings have in them much more than could be obtained by training alone. If he had not learned his craft so well he would very likely have been hampered by the difficulties of a process which especially needs to be mastered before it can be used to fully express the artist's intentions. But knowing his craft, he can make it serve him admirably in the statement of a very personal and independent conviction. The sense of style, the decorative feeling, and the perception of nature's sentiment, which appear so plainly in all his excellently handled plates, have not be acquired from the teaching of any master, but are inherent qualities which come directly from his temperament. Not often has he shown them better than in his etching, *A Beechwood Avenue*,

BOOKBINDING BY F. SANGORSKI

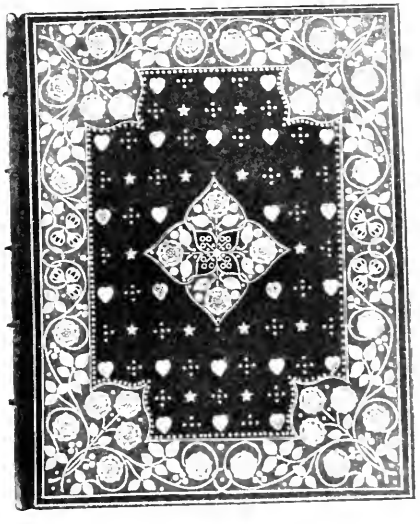


BOOKBINDING BY G. SUTCLIFFE

BOOKBINDING BY G. SUTCLIFFE



BOOKBINDING BY G. SUTCLIFFE



BOOKBINDING BY G. SUTCLIFFE

New Forest, which, simply true as it is as a record of nature's facts, has all that is requisite for a noble design and for a carefully planned artistic achievement. It sums up completely what is best in his art, and reveals his mastery in a most convincing way.

Mr. Borough Johnson's work is so well known, and with the pencil he has arrived at such happy results, that his work with the latter medium sets an example always of value to the student. The example that we give here from his painting *Darby and Joan* is interesting, as showing how the character of his work is maintained and the same qualities sought for whether he works in paint or pencil. The work in pencil by Mrs. Borough Johnson that we give shows that to her the pencil has become as ready a means of expression as it is with her husband; and, whilst in her work there is an equal appreciation of its capabilities as a medium for something more than tentative sketching, so there is in her sketches an individuality which is quite her own. The study of a child sucking an orange that is illustrated in colour displays draughtsmanship masculine in its mastery, expressing what is feminine in its tenderness of outlook and choice of subject and sympathetic handling of that subject with its half-humorous side. The children in the street-scene have been carefully noted and studied from life; as character studies they are perfect. The earnestness which is so characteristic of these studies does not allow Mrs. Borough Johnson to depart from reality to the careless technique which so easily overtakes an artist if the difficulties of fresh subjects are shirked, and constant comparison with nature avoided.

Mr. J. Lavery's collection of pictures and sketches on view at the Leicester Galleries is made particularly memorable by the inclusion in it of the delightful picture *Spring*, which was recognised, when it was exhibited not long ago at the New Gallery, as the greatest of all his performances. More recently this opinion has been fully endorsed abroad, for the canvas has been purchased by the French Government, and it is to find a permanent resting place in the Luxembourg Gallery. As a technical exercise, dealing successfully with very difficult problems of tone and colour, it is unquestionably most memorable; it has qualities which can be sincerely praised, and it proves that the artist, unequal as he is, can rise, when the occasion comes, to remarkable heights. That there is nothing else in the exhibition of the same level must be admitted, but there is much nevertheless that claims approval on the score of technical cleverness and originality of view. Mr. Lavery achieves most when he gives the freest rein to his own individuality; and of the pictures he has brought together the most enjoyable are those in which he has not sought too obviously to imitate Whistler and other masters. That he should ever

"A SWEETSTUFF STALL" BY MRS. BOROUGH JOHNSON

"CHILD WITH ORANGE" FROM DRAWING BY JOHNSON.

A STREET SKETCH BY MRS. BOROUGH JOHNSON

choose to follow in the wake of any of his predecessors is much to be regretted, He has a definite personality, he has strength and judgment; and it is by dependence on these qualities, rather than his imitative faculty, that he will gain the position that he is entitled to in the art world.

BRIGHTON.—The Autumn Exhibition of Paintings in the Public Art Galleries undoubtedly is the best which has been held under the auspices of the Corporation. The contributions number considerably over 300, most being of high order of merit. The fact that the municipal authorities now vote a sum for the purchase of works for the permanent collection doubtless has not been without influence in regard to the quality of the exhibits. Many of the paintings have already been on view in the London galleries and, therefore, do not call for further notice, but it may be said that, of these, Mr. Melton Fisher's *Flower Makers*, with its exquisite colouring and grouping, Mr. W. H. Bartlett's *Bound for their Island Home*, and the *North-Western Breeze—the Arun*, by Mr. José Weiss prove very attractive to the visitors. A number of the landscapes represent scenery and effects in the South Downs, where there is now quite a school of young painters, including Mr. C. Lambert, whose *Saddlescombe* and *Arundel* are excellent, Mr. Langdale and Mr. Bond, whose productions are full of truthful work. The water-colour section is of very considerable interest. It contains striking landscapes by Mr. Mackintosh Gow, Mr. Rowbotham, Miss Mary Churton, Mr. C. Harrington, Mr. Albert Kingsley, R.I., Mr. Cyril Ward, and others. In addition there is a collection of about 150 of the sketches and finished works of the late A. F. Grace, who spent so much of his artistic life in depicting the Downs country.

The Second Public Exhibition of the Brighton Arts Club, the members of which are all Brighton or Sussex men, which was open for a fortnight only, was of considerable interest. The most notable exhibits included works by Mr. Ginnett, Mr. Longhurst, Colonel Goff, Mr. J. S. Hale, Mr. C. Harrington, Mr. Gerald Harrison, Mr. Conrad Leigh, Mr. Lainson, and Mr. Burleigh.

The Exhibition, at the Brighton Arts Club, of water-colour drawings by Mr. Alfred W. Rich, proved very attractive. The paintings consisted entirely of views in Sussex, and most of them, strongly suggestive of the earlier water-colour school, appealed rather to the educated lover of art than to the casual visitor. Mr. Rich's work is of strong type, with a characteristic element

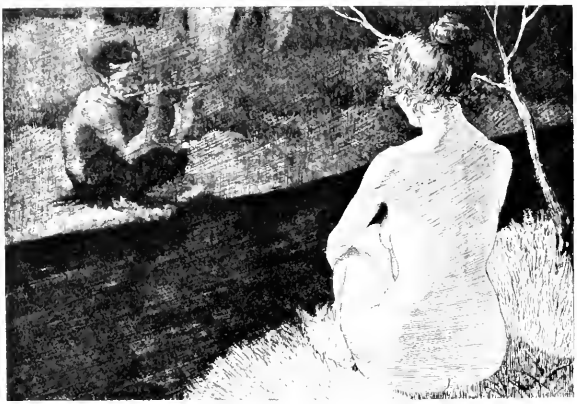
"DARBY AND JOAN" BY E. BOROUGH JOHNSON

subdued colour, and with undoubted evidence of keen artistic appreciation of nature.

The County Memorial to the Sussex men who fell in the recent South African War has been unveiled at Brighton, where it has been accorded a fine position on the sea-front. The work is thirty-two feet in height, and consists of a stone pedestal with tablets, and a bronze figure over seven feet high of a bugler of the Sussex Regiment sounding the advance at the battle of Bornkop. The figure is a striking one, and the modelling testifies to Mr. C. L. Hartwell's ability and power. B.

DUBLIN.—The growing interest in art in Ireland—and more especially in native art, an "art made by the people for the people"—has been manifested in many ways during the past few months. The picture exhibitions we have always had with us, more or less; and though the interest I speak of has shown itself in larger attendances of the public at these and more direct encouragement of native painters, it has extended far beyond the realm of the easel-picture.

Perhaps the most noteworthy example of the newly-awakened desire to foster Irish artistic genius

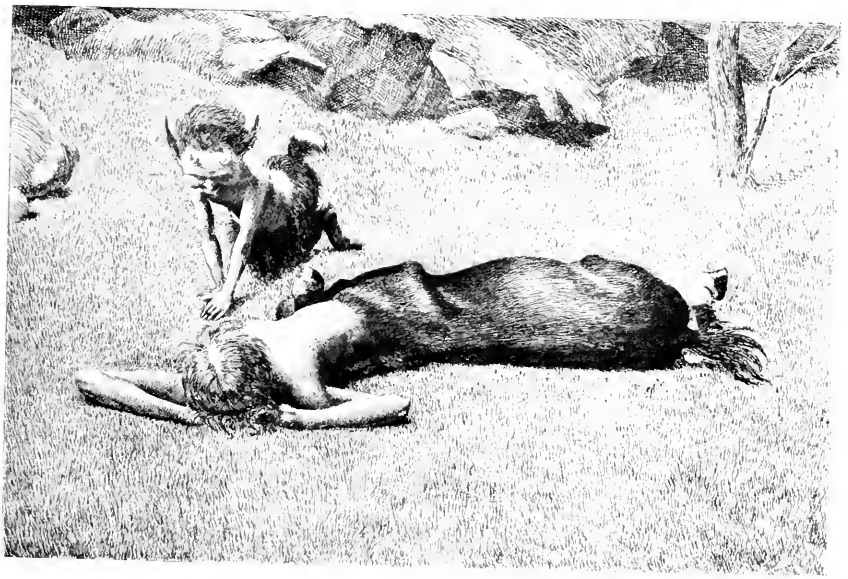


"AN IDYLL" FROM THE ETCHING BY LOUIS MOE

(See Copenhagen Studio-Talk)

"SAINT ANTONIUS" FROM THE ETCHING BY LOUIS MOE

(See Copenhagen Studio Talk)



"PLAY" FROM THE ETCHING BY LOUIS MOE

(See Copenhagen Studio-Talk)

"AT THE HILL OF THE GALLOWS" FROM THE ETCHING BY LOUIS MOE

is the enterprise which has been undertaken by Miss Sara Purser, R.H.A., who, in the midst of a busy career as a portrait painter of high merit and marked originality, has found time to establish in Dublin a workshop for the manufacture of stained and painted glass. "An Tur Gloine"—"The Tower of Glass"—is at once a craft school, where instruction in every detail connected with the designing and production of stained glass is given to the workers, and a factory from which some beautiful work has already appeared, and which threatens eventually to banish altogether mechanical Munich windows from Irish churches. The establishment of this art industry in Ireland is an example of what may be done by meeting a demand that already exists. Hundreds of thousands of pounds were annually being sent out of Ireland, where church building has gone on actively for the past two decades, for ecclesiastical stained glass that was, generally speaking, bad in design, in quality, and in workmanship. Amongst the windows that have been completed at "An Tur Gloine" are a set of six for the new cathedral at Loughrea, a church in which, for the first time in modern days, all the decorative work is Irish in feeling and inspiration, as well as in execution. The establishment of a modern school of stained glass in Ireland, such as "An Tur Gloine," is a most hopeful event, as it provides what has hitherto been lacking, a practical field for the talent and energy of the Irish art-student to work in.

E. D.

COPENHAGEN.—Louis Moe is a Norwegian by birth, but he has for a number of years been domiciled in Copenhagen, whence he every summer betakes himself to his beloved and picturesque mountain home in Telemarken. He was originally a painter in oils; but by degrees he has almost completely discarded this medium, and instead taken to pen, pencil, and needle. He is an admirable and very popular illustrator; and although the first of the score of etchings he has so far published only appeared some three or four years ago, he is already an etcher of repute. The evolution

"A FOREST IMP" BY L. MOE

of his technique is interesting. Beginning with the generally accepted academic method, Moe soon, when he had done half-a-dozen etchings, modified, not to say reversed, the process. He now etches without any asphalt coating, so that the darkest portions (and strongest contours) are first drawn and etched, then the next strength is drawn, and the whole etched; and so on through a number of grades, this method, Moe holds, giving more freedom and softness. In some of his latest efforts two or more colours have been introduced with much discretion, and with admirable results.

Moe is likely to become a very prominent etcher, inasmuch as he, apart from his pronounced technical skill, is endowed both with a pregnant imagination and a distinct decorative sense. For his subjects Moe not only goes back to the time when the world was young, when fauns and nymphs gambolled on sunny meadows or in shady groves, but he also turns to account with much ingenuity mediæval tales and superstitions, often drawing from them, in his own half-humorous and half-satirical way, a regular philosopher's moral. In some of his work a certain Northern weirdness is perceptible, at other times he is more German in sentiment; but his art is always remarkable for the invention and *verve* of which it bears witness. G. B.

BRUSSELS.—The name of the Brussels sculptor Godefroid Devreese has often been mentioned in these pages, and some of his works have been reproduced here: among others some characteristic busts and the design for the great monument to commemorate the battle of Courtrai. On the present occasion it is as a medallist that we have to consider him.

"NYMPH AND YOUNG BEAR" BY LOUIS MOE

Godefroid Devreese was born at Courtrai in 1861. From the age of fifteen he practised sculpture in the studio of his father, Constant Devreese, who executed the statues of the Counts of Flanders which adorn the façade of the Hôtel de Ville at Courtrai. In 1881 the young artist came to Brussels to attend the Académie des Beaux-Arts, and he worked diligently there for several years under the direction of the admirable Brussels sculptor, Charles Vander Stappen, whose remarkable qualities as an executant are equalled by his gifts as a teacher.

The great success achieved by his *Lace-maker*

MEDAL BY G. DEVREESE

in 1898 has led Godefroid Devreese, able sculptor though he is, to devote a considerable portion of his time to the execution of medals and plaques. He has had the honour of being the first Belgian medallist represented at the Musée du Luxembourg, whose eminent curator, M. Léonce Bénédite, obtained some specimens of his work in 1899.

The catalogue of his works published in 1903 by the French "Gazette Numismatique" already comprised nearly thirty examples.

His first plaque was modelled in 1895; the three that followed did not appear till 1898, among them being the *Lace-maker*, the badge of the members of the Provincial Council of Brabant. The artist thus personified the province of Brabant by means of its best known artistic industry, Brussels lace.

Two other plaques were executed in 1899, and in 1900 the *Young Polish Girl*. In 1901 he completed six medals, ornaments, and plaques, of which one was the medallion of M. Charles Buls, burgomaster of Brussels from December 1881 to December 1899, the Communal Council having unanimously decided to present him with a portrait-medallion. This was a remarkably successful piece of work.

In 1902 he produced a larger number still: 12 medals and plaques, comprising among them one for the Belgian Photographic Association; the medal presented by the Belgian exhibitors to the art critic, M. Fierens-Gevaert, Commissioner-General for Belgium at the Turin Exhibition in 1902; the medallion (this one is cast, the others were struck), of M. Alphonse de Witte, Secretary of the Royal Numismatical Society of Belgium, and President of the Dutch and Belgian Société des Amis de la Médaille d'Art; and the medal made to celebrate the golden wedding of Baron de Vos van Steenwyk. All these showed an advance in the medallist's powers.

MEDAL BY G. DEVREESE

MEDAL BY G. DEVREESE

Further, in 1904 we have the extremely clever medal presented to M. G. van den Broeck, late Treasurer of the Royal Numismatical Society of Belgium.

MEDAL BY G. DEVREESE

The work of Devreese the medallist is remarkable for various qualities: the characteristic construction of the faces; the clean cutting of the profiles; ingenuity of invention in composition; and sureness in the placing of the subject. It is to be hoped that the numerous proofs he has given of these qualities will induce the official authorities to entrust him with the execution of their numismatic work. F. K.

STUTTGART.—The galleries of the "Kunst-Verein" here have just opened an interesting show of the work of Eberhard Ege, a Suabian by birth, who has, however, lived far away from his home for several years past, having settled at Vicovaro, in the Sabine Mountains. Professor Ege was originally an architect, but crossed over to painting, and went through some training at the Académie Julian before he

MEDAL BY G. DEVREESE

decided to go to Italy. Vicovaro is rather an out-of-the-way place, some 30 miles from Rome, beyond Tivoli, to which and from which news comes sparely. As this is the first occasion upon which the painter has exhibited his works in an accessible place,

MEDAL BY G. DEVREESE

"ROMAN VILLA—EVENING"
BY EBERHARD EGE

it is scarcely to be wondered at that he is less known than he deserves to be, according to his merit.

Ege has braved the dangers of the malaria coast and the heat and fevers of Southern Italy in search of picturesque spots, always displaying an inclination, not altogether common in our day, towards such as are haunted by interesting old memories. One of his most clever canvases shows us that stretch of the Fluvio Busento where, according to—is it history or myth?—Alaric was buried, in armour and on his steed. Another shows us the site of the "Sabinum" of Horace, on Mount Lucretilis. The painting *Along Virgilian Shores* takes us farther south to the Punta Palinuro, opposite to which Aeneas' pilot is supposed to have dropped into the sea, after having fallen asleep at the helm of his ship.

When we come to investigate Professor Ege's aims as a painter pure and simple, they are nothing less than an attempt to rejuvenate what was once admired and has since been ridiculed under the name of "Heroic Landscape." The quondam admiration was contemporaneous with the rise of the art itself, and was governed by an appreciative feeling for what the men from Koch down to Preller aimed at. The ridicule was more recent, and was the result of our perceiving how utterly inadequate were the technical equipments of these men. But though they failed, there is no saying that such an art as an Heroic Landscape art is an impossibility. It is doubtless feasible to elevate the style of landscape painting to a stage above naturalism without becoming bombastic. And it must be possible, likewise, to people such landscapes with figures taken from antique history or myth, without sinking the painter-like qualities of the work altogether into the story. In short, one can well imagine a Nicolas Poussin of our day, though as far as I know he has not yet come.

"PEASANT IN THE SABINE MOUNTAINS" BY EBERHARD EGE

As to Professor Ege, he himself is the last to believe that he has already come any way near that goal. The first step towards it is to obtain mastery over technical difficulties, and with what Ege exhibits this time, he only desires to show that he is to be taken seriously as one who looks at landscape with the eye of a modern painter and has a modern painter's command over his materials. All the pictures but the one named *Along Virgilian Shores* are only studies, and even that one, though already indicating in what fashion he is going to try to evolve a style, is a painting without figures.

The numerous studies are all very fresh and spirited. The brush work is free, but it is not so

heavy or rough-and-ready as it would appear to be according to some of the photographs from which the accompanying illustrations are taken. There is a wealth of sunlight and rich colour in the majority of these studies, and as "plein-air" paintings of localities in Southern Italy, they are a sort of revelation. At any rate, German painters have not heretofore brought from thence work of this nature; but till Professor Ege's advent we have had nothing but beautiful line and a clear sky—an altogether colder style of art.

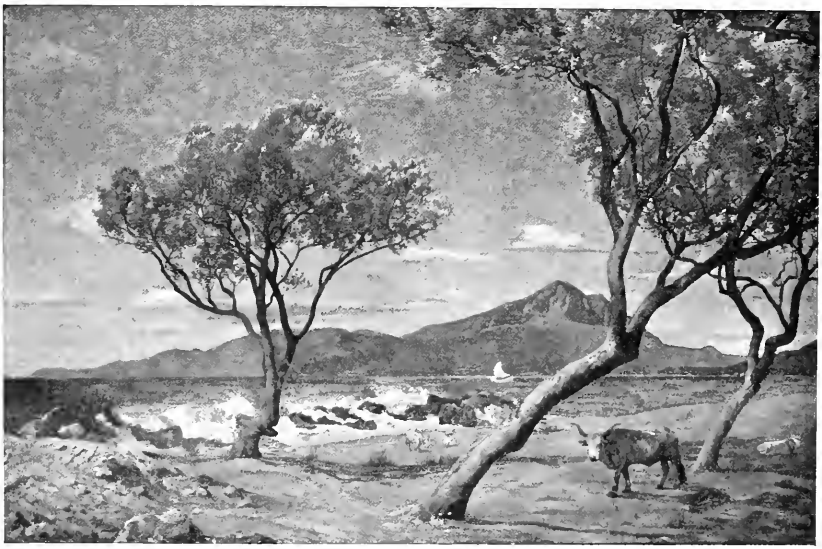
Without pretending to be able to predict from these essays that attainment is clearly and safely within Professor Ege's reach, I still find them interesting enough to wish him all success on his way, and to give him the encouragement he deserves.

H. W. S.

PARIS.—THE STUDIO'S Special Number upon Daumier and Gavarni has created as much attention in Paris as it has in other art-centres of the Continent, and it has been the means of bringing to light a number of interesting works by these two artists that might have remained hidden indefinitely in private collections but for the revival of interest created by the publication of the Special Number. By the courtesy of M. Frédéric Hébert we are enabled to give an illustration of an extremely beautiful fan by Gavarni. Painted by him for the well-known firm of Duvelleroy, it was exhibited with another one, also by Gavarni, at the Paris Exhibition of 1855. One of the fans was purchased by the Emperor Napoleon III., and the other by M. Hébert, father of the present owner.

REVIEWS.

George Romney: A Biographical and Critical Essay, with a complete Catalogue Raisonné of his Works. By Humphrey Ward and W. Roberts. (London: Thos. Agnew & Sons.) Édition de Luxe, £12 12*s.* Ordinary edition, £8. 8*s.*—It is a noteworthy fact that, although George Romney painted the portraits of nearly all the most celebrated men and women of his day, he never came into real intimate touch with any of them, except with the one fascinating personality against whose attractions no male armour seems to have been of any avail: Emma Hart, better known as Lady Hamilton. "Reynolds," says Mr. Humphrey Ward in the interesting biography accompanying the



"ALONG VIRGILIAN SHORES" BY EBERHARD EGE

FAN *(In the possession of M. Frédéric Hébert)* BY GAVARNI

costly volumes just issued by Messrs. Agnew, "charmed, or at least impressed all his sitters; Gainsborough's artistic self-assertiveness acted often like a challenge; but Romney, though we happen to know that he used to try and make his sitters talk, remained in their eyes just a maker of portraits . . . . He was, indeed, a recluse at heart . . . . he belonged to but one small club, and after 1772 he refused to exhibit a single picture except in Boydell's Shakespeare Gallery." As a result of this extraordinary and suicidal reserve, though the work of Romney is as well known to the present generation as that of any of his great contemporaries, the real man is only now beginning to emerge from obscurity.

In the clearing up of the many misconceptions that have arisen on the subject of their Monograph the collaborators have spared no pains; and now, for the first time, has been pieced together in its entirety the true life-story of a very unique personality, prominence being given to the deep under-current of disappointment that had so much to do with the shadows that so early gathered about a brilliantly successful career. That Romney was deeply in love with Emma Hart, whom he interpreted as did no other master, is now proved beyond a doubt; and this must intensify the sympathetic admiration felt for a genius who, though appreciated as a painter, was never understood as a man in his lifetime.

The actual biography of Romney forms but a small portion of the new work, for it is supplemented by a complete verbatim transcript of the artist's Diaries kept between 1776 and 1795, acquired with other treasures by Mr. Humphrey Ward at the sale of Miss Romney's effects in 1894. These will be of priceless value to the future student, as will also the exhaustive Catalogue Raisonné of all the artist's works drawn up by Mr. Roberts, and representing many years of close and arduous toil in deciphering his notes, collecting newspaper references, etc. The two volumes, indeed, form a perfect library of Romney lore, and their numerous fine photogravure plates include a number of portraits scarcely known to the general public. Specially fine are the renderings of the *Warren Hastings*, a noble interpretation of a noble theme; The *Lady Arabella Ward*; the *William Hayley; Mrs. Catherine Clements*; *Sir Harry Grey*; *Lady Morshed*; *Mrs. Ann Pitt*; *Mrs. Tickell*; *Sir William Garrow, and Mrs. Russell and Child*;—the last, one of Romney's happiest creations.

The Microcosm of London. Three volumes. With illustrations by PUGIN and ROWLANDSON. (London: Methuen.) £3 3*s.* net.—Belonging to the series of reprints of standard and curious works of the past, these three volumes are founded on the edition issued in 1808 by Rudolph Ackerman, then the chief fine-art publisher of the day. They were at the time of their production, thoroughly up to date; and they vividly reflect many different phases

not only of London life as it was at the beginning of the nineteenth century, but also of the relations that then obtained between artists and publishers, as well as between both and their patrons. The very title-page, with its presentment of Britannia in her triumphal car and the coat-of-arms of the Prince of Wales beneath the deferential dedication to His Royal Highness, is redolent of the time when the greatest authors and painters felt no shame in soliciting the patronage of the highly-placed. Equally significant of trade relations widely different from those of the opening of the twentieth century are the three deprecatory Introductions in which the publisher naïvely commends his wares to the British public, dwelling, not as his modern successor would do, on the expert specialised knowledge they display, but "on the variety of subjects (dissimilar to each other, it must be confessed) that their contents embrace." The name of the author is not given, but it is just possible that Augustus Charles Pugin —the collaborator in the production of the plates with the more celebrated Thomas Rowlandson— may have written the descriptive text. In it the Corn Exchange, the Society of Painters in Water Colours, Fleet Prison, Newgate, The Foundling Hospital, Freemasons' Hall, Guildhall, and many another characteristic feature of the London of the day, are dwelt upon with loving enthusiasm, much valuable historical information being given as it were incidentally.

King Arthur's Wood. Written and illustrated by ELIZABETH STANHOPE FORBES. Ordinary edition £2 2*s*. Édition de Luxe £3 3*s*. (London: Simpkin, Marshall & Co.)—To few, indeed, is it given to retain after their first youth the consciousness of the deep mystery that lies hidden beneath the simplest and most familiar forms of natural beauty; whilst even rarer are those who combine with that consciousness the power of giving expression to it in a form that appeals alike to the child-like and simple-hearted, the experienced and the travel-worn. Such are the true poets, who still live in the heaven that lies about us all in our infancy, but is, alas! as a general rule, too soon obscured by the garish light of the commonplace. That Mrs. Stanhope Forbes is the possessor of these rare gifts is already well known to all who are familiar with her exhibited paintings; but in the ideal fairy-story, with its exquisite illustrations, each one of which is a poem in itself, that she has recently published, she will come into touch with a far wider public. Even without the tale within a tale told by the goblin to the widow's boy, the book would be a treasure-house of beauty; so touching is the picture of the humble little home on the side of the hill, so Millet-like the interpretation of the pathetic side of the peasant's toil; but with the golden thread of Arthurian romance woven into the weft of every-day life, it becomes a veritable idyll. Mrs. Forbes has been exceptionally fortunate in the interpretation of her exquisite water-colour and charcoal drawings. In the former her fine sense of colour is brought out with wonderful force; and in the latter, for which two blocks have been used, the subtle gradations of tone, with the warmth so characteristic of the original medium, are rendered with exceptional fidelity. The one drawback to the delightful volume is its unattractive cover; that, however, makes the brilliant yet ethereal beauty of the contents come with a shock of surprise when the book is opened.

The Work of George Joy, with an Autobiographical Sketch. (London: Cassell.) £2 2*s*. net. —It has been justly said that every honestly written autobiography must be alike interesting and instructive; but unfortunately as a general rule, those whose lives are most worthy of detailed record, are too absorbed in living them to have any time to spare for describing their experiences in literary form. To this, however, Mr. George Joy is a very notable exception; for, with his art gifts, he combines the pen of a ready writer, whilst his naïve belief in himself saves him from the *mauvaise honte* that so often engenders reserve in self-portraiture. Frankly taking it for granted that he has the full sympathy of his readers, he tells the whole story of his successful career, quoting without hesitation the favourable verdict on his work of several of his great contemporaries, and incidentally bringing their personalities into vivid relief. He had the privilege of numbering amongst his friends Millais, Leighton, Watts, Gérôme, Cabanel, Jules Breton, Bonnat and the less well-known Jalabert, with the last of whom he worked for a considerable time; whilst amongst his fellow students at the Royal Academy were Herkomer, Samuel Butler and Lord Carlisle. Of his life in Paris, he tells several interesting anecdotes, paying, by the way, a tribute of gratitude to the great French publisher M. Goupil, the father-in-law of three artists, including Gérôme, who were all living near to each other at Bougival, and used to meet together of an evening. When Mr. Joy passes from the personal to the technical, and in his critical notes on his own pictures incidentally passes judgment on the work of certain masters of the past, he is still interesting though not perhaps quite so convincing. There is nothing very original in the remarks he makes,

and the rules he lays down with regard to the medium, pigments, etc., employed, are such as are already familiar to every practical artist.

Old Cottages and Farm-houses in Shropshire Herefordshire, and Cheshire. By G. A. Ould, F.R.I.B.A. (London: B. T. Batsford.) 21s. net. —Turning over the pages of this richly illustrated volume, the regret of every true lover of the beauti ful and the fitting must be intensified, that the charming buildings represented in it are so entirely survivals of the past and in no sense prophecies for the future. Exquisitely proportioned, their ornamentation, an integral feature of their structure, they satisfy alike the æsthetic and the practical sense. Well indeed would it be for the cause of rural domestic architecture if the modern builder would turn to them for information, remembering, as did their designers, that local material is more suitable for local environment than that brought from a distance. The author of the instructive letterpress accompanying the admirable collotype plates, numbering more than 100, after Mr. Parkinson's photographs, expresses a fear that the venerable subjects will be allowed to tell their own tale in their own way, and that no one will read his comparatively uninteresting remarks. In this, however, he does himself considerable injustice, for he has a thorough grip of his subject, and writes with an enthusiasm that cannot fail to be infectious. He prefaces his notes with a useful summary of the difference between the timber architecture of the counties under review with that of Southern England, treated in a companion volume, and concludes his notes with an eloquent plea for a revival of the old style. An eminently suitable style, he says, "if a client be worthy of living in a timber house . . . but not a cheap style; nor one to give to a fidgety or exacting client who will attribute the natural behaviour of the materials to some neglect on the part of the builder. . . No style," he adds, "will harmonise so quickly and completely with its surroundings, and so soon pass through the crude and brand-new period, and none continues to live on such terms of good fellowship with other materials, whether rosy brickwork, lichened masonry or pearly flag-slates, which last it loves most of all."

The Liverpool School of Painters. By H. C. Marillier. (London: Murray.) — The Art of Liverpool has long been in need of an historian. Mr. H. C. Marillier has essayed to fill the gap in our art annals; but he has not succeeded. The book is doubly defective: its contents do not correspond with its title, and they are sadly inaccurate. The sub title limits Mr. Marillier's scheme to "An account of the Liverpool Academy from 1810 to 1867, with Memoirs of the principal artists." The Liverpool "School" of Painters, if such a description is to be admitted, was not confined to the period between these dates; still less accurate is it to appropriate the title for a small group of men who for a few years in the fifties happened to come under a common influence. To describe them as the Liverpool "School" is much as if one were to speak of the Grosvenor Gallery Group as the "London School." The Liverpool School, if definable, has a far wider reach; and its historian must be a much more painstaking annalist, biographer and critic than Mr. Marillier has shown himself in this instance. The specific errors as to matters of fact are beyond what is pardonable in a book that claims to be a history, and in the production of which haste was unnecessary. A preliminary list of "Errata" admits six mistakes, but it might with advantage have been extended to as many pages; some of the undetected blunders actually occurring in the same sentences as those specified. A few of them will suffice to show that the book is untrustworthy for purposes of reference. A picture, *Waiting for the Verdict*, by A. Solomon, which had a most momentous effect upon the fortunes of the Academy, is ascribed to Abraham Cooper, although previous writers from whom Mr. Marillier has drawn considerably, give the proper ascription. In the next sentence it is stated that W. G. Herdman "drew off" from the Academy, which was not the case. Richard Ansdell is said to have come to London "in the late fifties": a reference to the catalogue of the R.A. or to Bryan's Dictionary would have shown Mr. Marillier that he was at least ten years wrong. William Huggins is described as the successor of Ansdell, which is doubly untrue. They had nothing in common but that they both painted animals, and they both made their appearance as exhibitors in the same year. The Corporation of Liverpool is severely taken to task because it "never had a penny piece to spare" for works by William Davis, regardless of the fact that he went to London before and died almost immediately after they had began to meddle in art; long before they had an art gallery. So only dealers have suffered. Mr. James Orrock is dubbed "R.A.," and William Huggins is stated on either side of one leaf to have died in 1884 and 1886; while the Liverpool Academy is in one place stated (correctly) to have been founded, and in another, to have been "reconstituted" in 1810.

The Drawings of Holbein. By A. Lys Baldry.

(London: George Newnes.) 7*s.* 6*d.* net.—The publication of this collection of extremely fine facsimile reproductions of the drawings of Holbein, at a price bringing it within reach of the general public, is an incidental proof of the rapid spread of art education of late years. Not so very long ago such a book would have appealed but to the select few, whereas now the probability is that the first edition will soon be exhausted. In the delightful essay that accompanies the drawings — amongst which the *Elizabeth Lady Audley*, the *Sir John More*, and the *Portrait of a Young Man* in a plumed hat, are amongst the most beautiful—Mr. Baldry gives a brief summary of the artist's biography, and passing lightly over his characteristics as a painter, dwells on the technical qualities of the drawings. "Their rare charm," he justly says, "comes principally from the exquisite combination they present of delicacy and vigour"; adding, "not often is there to be seen such sympathetic management of simple line and broad flat masses of tone, or such accurate placing of small details of modelling" —a criticism proving how true a judge is its writer of the distinctive peculiarities of Holbein's work.

The Pedlar's Pack. By Mrs. Alfred Baldwin, with illustrations by Charles Pears. (London: W. & R. Chambers.) 6*s.* net.—In her Dedication to her sister, Lady Poynter, for whose delectation these fairy tales were first told, Mrs. Baldwin reveals the secret of their success. "Deep in our hearts unchanged are we," she says, adding a hope that "among the varied wares of her Pedlar's Pack may lurk some antidote for cares, some charm to call our childhood back." That charm is certainly present in each one of her "wares," for they are all brightly written, healthy toned, and delightfully impossible tales, realising the point of view of those who still dwell in the magic-land of the imagination, where nothing is too wildly improbable to be believed. Among the most beautiful are "Conrad of the Red Town," and "Hubert the Shepherd," both prose poems in their way, with an undercurrent of pathos, that, though it may escape the notice of children, will appeal forcibly to their elders. Some of the illustrations, especially *He was the most beautiful Baby in the World*, well interpret the text; but certain of the others, such as the *Conrad and the Little Men*, are comparatively common-place.

The Brown Fairy Book. Edited by Andrew Lang. Illustrations by H. J. Ford. (London: Longmans.) 6*s.* net.—The new feast provided for young and old by the indefatigable caterer for their delight, yields nothing in fascination and variety to any of its predecessors. As is the case with its many companion volumes, the stories in it come from all quarters of the world; and not the least of its many charms is the fact that each one bears its own distinctive impress, yet is rendered into thoroughly idiomatic English. It is the spirit rather than the letter that is in every case interpreted, and the delightful *olla podrida* incontrovertibly proves that the human child is everywhere alike, whether cradled in the luxury of a European home or allowed to grow up untutored in the wilds of Central Australia, on the arid plains of South Africa, or in the ice-bound districts of Lapland. No less successful than the literary renderings of the wonderful tales are the fine illustrations of Mr. H. J. Ford, who proves himself as much in touch with their inner meaning as Mr. Lang himself.

The Christmas season brings with it, as usual, a great variety of illustrated gift-books, calendars, almanacs, and other annuals. Those issued by Mr. Ernest Nister include some excellent productions, amongst which we note *Shakespeare's Heroines*, by Anna Jameson (7*s.* 6*d.*); *Marcus*, by Manville Fenn (5*s.*); *With Richard the Fearless*, by P. Creswick (3*s.* 6*d.*); *John Hassall's Comic Calendar*, with words by G. E. Farrow (3*s.* 6*d.*); and several wall-calendars of artistic design. Mr. W. Kidd's *Baa, Baa, Black Sheep* (Dean & Sons, 2*s.* 6*d.*) is both attractive and original; and Mr. Leslie Brooke's treatment of *The Three Little Pigs* and *Tom Thumb* (F. Warne & Co., 1*s.* net each) is sure to meet with the approval of many little critics; as will also *The Wonderful Story of Henny Penny*, pictured by W. D. Adams (Heinemann, 1*s.* net).

It is always with a certain amount of interest, not unmixed with apprehension, that persons of an artistic turn of mind look forward to the appearance in the shop-windows of the year's Christmas and New Year's cards. Last year a distinct sign of improvement showed itself in the artistic quality of the designs, and our souls were buoyed with hope for the future. This year, however, the improvement has not been maintained; and although both the leading firms of producers—Messrs. Raphael Tuck and Messrs. Hills & Co. —have issued some pleasant enough cards that will doubtless appeal to the tastes of a large number of persons, the evolution of the Christmas card towards a work of art appears to have suddenly stopped short. This is all the more regrettable, owing to the undoubted existence of a large amount of artistic talent in England only awaiting an opportunity to be diverted into a proper channel.

If the Christmas card is worth doing at all it is worth doing well, and if it is to be done well the work will have to be entrusted to artists who are not artists in name only. If some serious step is not taken soon the Christmas and New Year's card will join the late unlamented Valentine.

In the September Number of THE STUDIO there appeared a coloured reproduction of one of Mr. G. S. Elgood's water-colour drawings, which was erroneously described as representing *Penshurst, Kent.* For the sake of accuracy it should be stated that the drawing in question is a view of Compton Wynyates, the beautiful Warwickshire seat of the Marquis of Northampton.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

OLD SERIES.

A LIV. DESIGN FOR THE FRONT AND BACK OF A BANQUET MENU.

FIRST PRIZE (*Three Guineas*): *Curlew* (Lennox G. Bird, 10 Gatestone Road, Upper Norwood, London, S.E.).

SECOND PRIZE (*Two Guineas*): *Pan* (F. H. Ball, 85 Scotland Road, Carlisle).

HON. MENTION: *Doric* (G. W. Mason); *Mac* (G. Macintosh); *Alex* (A. Scott Carter).

NEW SERIES.

A III. DESIGN FOR AN EMBROIDERED FALL FOR A CHURCH LECTERN.

FIRST PRIZE (*Two Guineas*): *King* (Oswald Eaton Prest, 47 Haverstock Hill, London, N.W.).

SECOND PRIZE (*One Guinea*): *W. Max* (Albert Boucher, 20 rue de Bruxelles, Paris).

HON. MENTION: *Marone* (Mary C. Buzzard); *Auspal* (James Tarney); *Alicia* (Alice H. Watts); *Jan* (Miss Janetta La Trobe); *Fir* (Clara A. Lavington); *Helga* (Josephine Hicks); *Jay* (Rev. O. J. Jones); *Penelope* (Mrs. Walton); *Toby* (Ethel W. Whenman); *Turtium* (Emma L. Cowlman).

CLASS B. PICTORIAL ART.

B II. A PAGE FROM AN ARCHITECTURAL SKETCH-BOOK.

FIRST PRIZE (*Two Guineas*): *Teddie* (Miss A. M. Williams, Walcot, Shaa Road, East Acton, London, W.).

SECOND PRIZE (*One Guinea*): *Phil* (Jasper P. Salwey, c/o Ravencroft, Son, & Morris, Reading).

HON. MENTION: *Peter* (Peter Brown); *Sea Gull* (Mrs. F. E. Forbes); *Alpha* (H. P. Hing); *Architrave* (C. P. Wilkinson); *Bux* (Bernard A. Porter); *Horseshoe* (Percy J. Westwood); *Kitty* (Mlle. N. Deschamps); *Pencil* (C. M. Walshaw);

FIRST PRIZE (COMP. A III) "KING"

Shamrock (Wellesley Bailey); *Triforium* (Harry Collings).

CLASS C.
PHOTOGRAPHS FROM NATURE.

C II. RUSTIC SCENE WITH FIGURES.

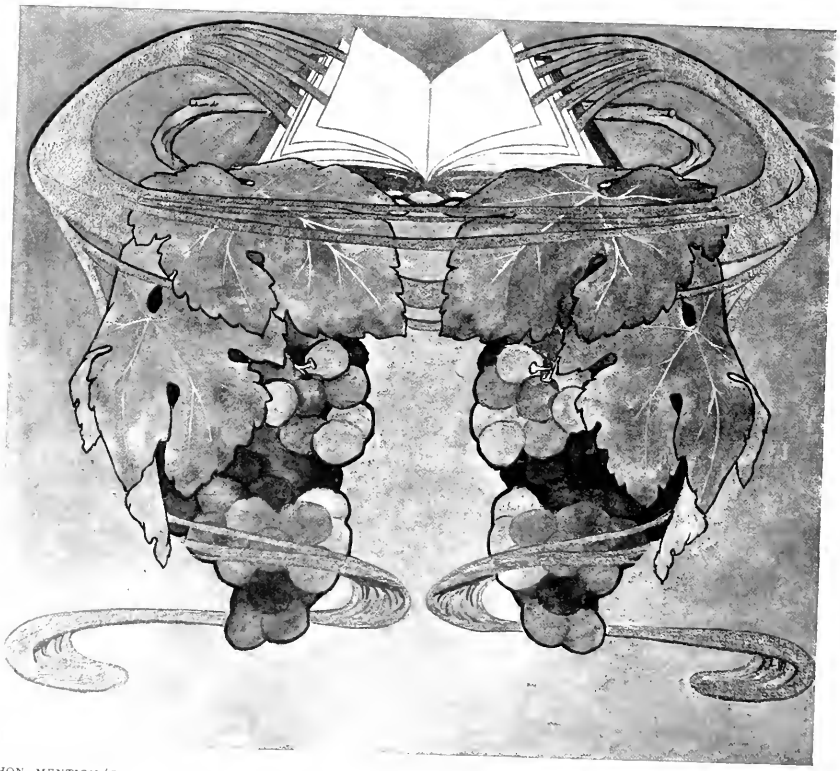
The reproduction of the photograph to which the first prize is awarded is not as satisfactory as we should have wished it to be, owing to the print being on rough paper.

SECOND PRIZE (COMP. A III) "W. MAX"
(See opposite page)

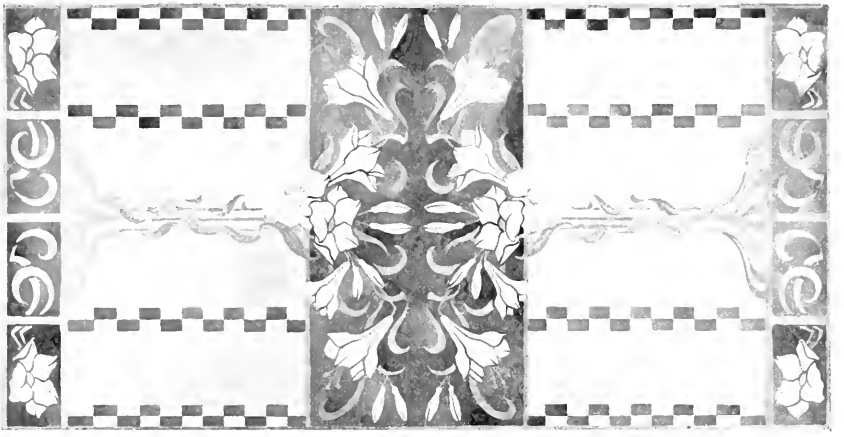
FIRST PRIZE (*One Guinea*): *Dan'l* (David Hunter, The Leazes, Goodmayes, Essex).

SECOND PRIZE (*Half-a-Guinea*): *Nomad* (Emile Frechon, Biskra, Algeria).

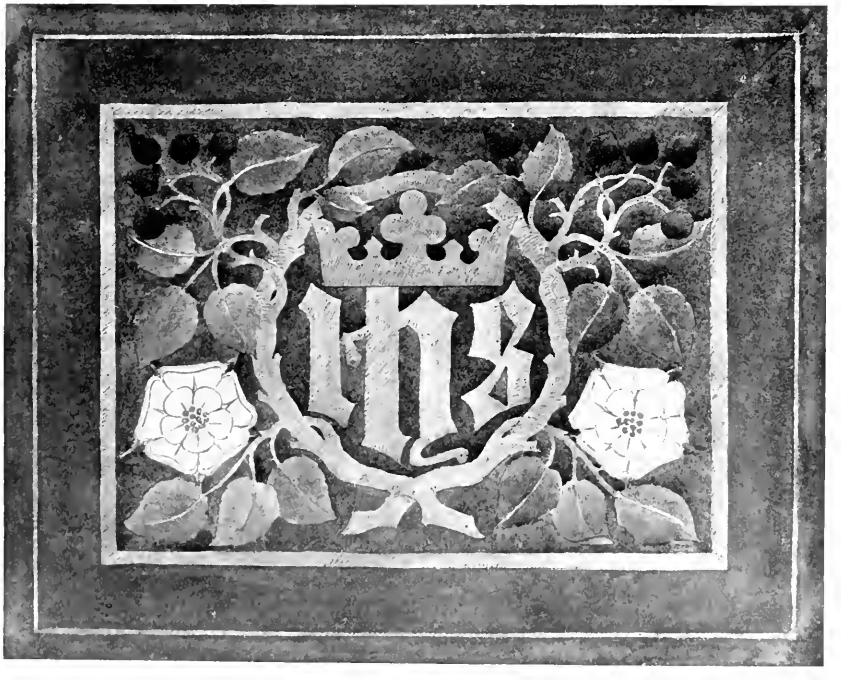
HON. MENTION: *Ancestor* (J. C. Warburg); *Bonnie* (F. Joergens); *Pyro* (W. G. Meredith); *Sunlight* (W. Northwood); —— (F. A. Swaine).



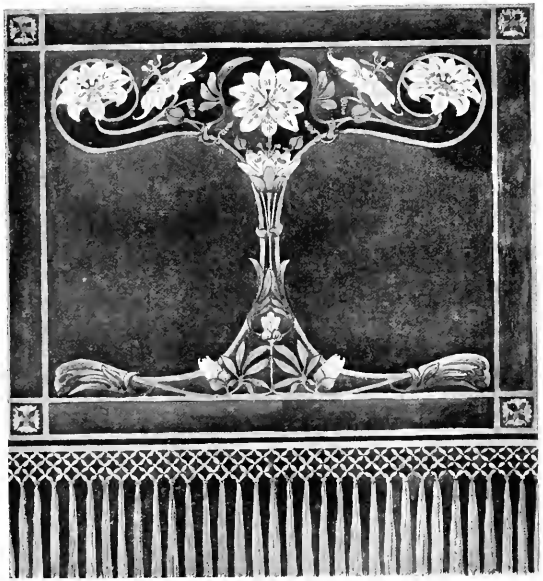
HON. MENTION (COMP. A III) "MARONE"



SECOND PRIZE (COMP. A III) "W. MAX"



HON. MENTION (COMP A III) "AUSFAL"

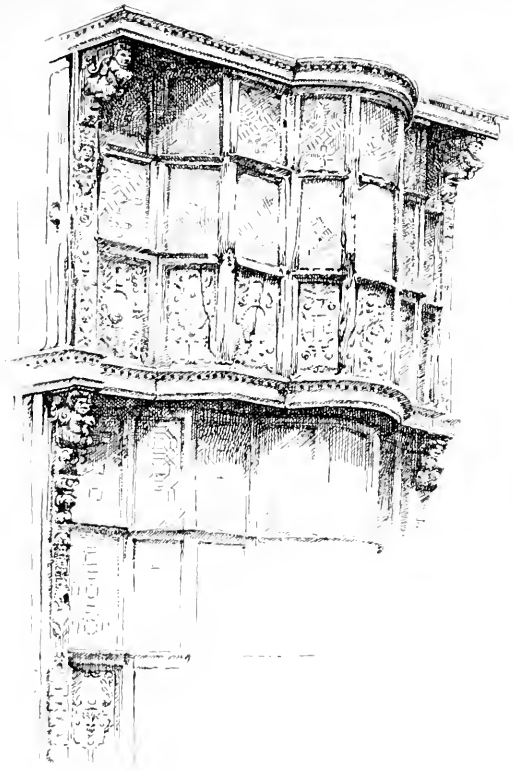


HON. MENTION (COMP. A III)

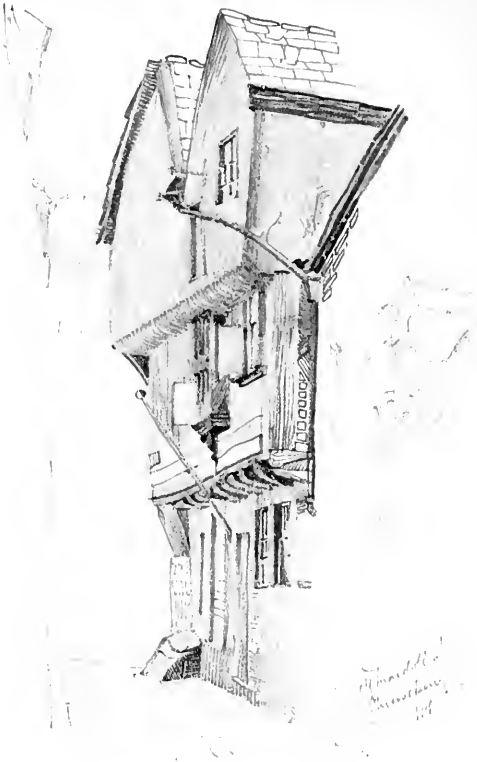
"ALICIA"

HON. MENTION (COMP. A III)

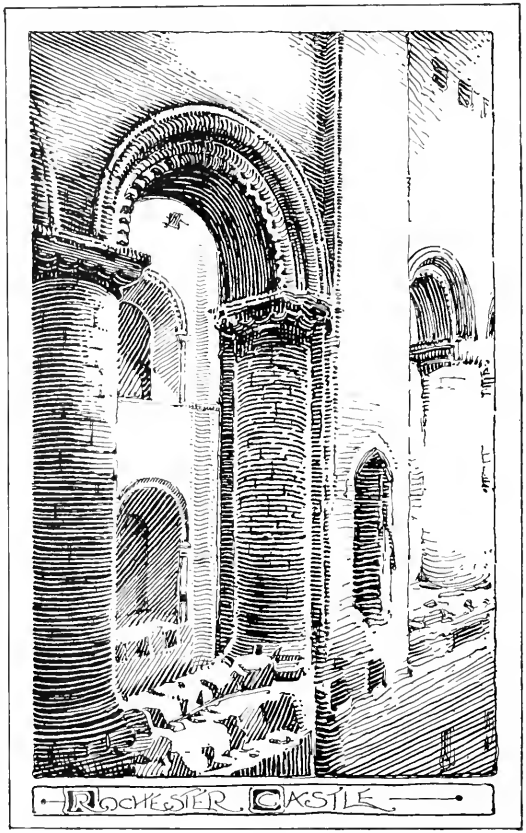
"JAN"



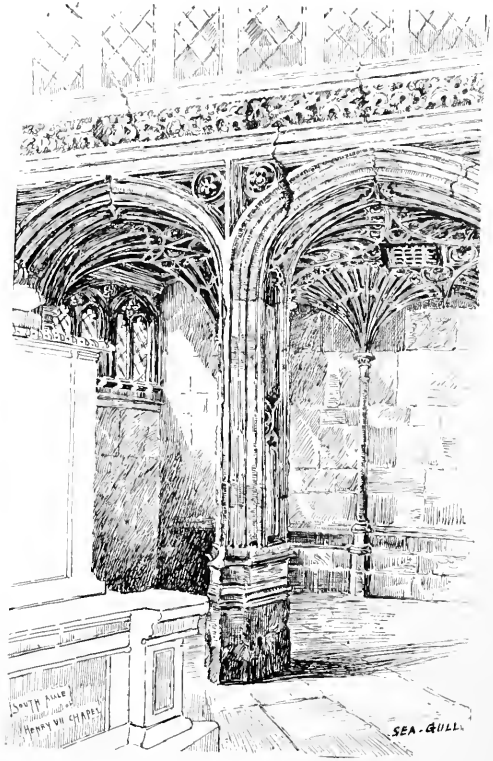
FIRST PRIZE (COMP. B II.) "TEDDIE"



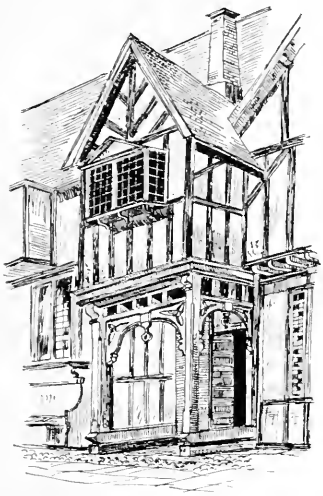
SECOND PRIZE (COMP. B II) "PHIL"



HON. MENTION (COMP. B II) "PETER"



HON. MENTION (COMP. B II) "SEA GULL"



AN OLD INN AT WARWICK

OLD HOUSE NOTTE STREET PLYMOUTH

OLD HOUSES HIGHER ST PLYMOUTH

EAST GABLE CANONS ASHBY - NORTHANTS

FIRST PRIZE (COMP. C II)
"DAN'L"

SECOND PRIZE (COMP. C II)
"NOMAD"

THE LAY FIGURE: ON THE POSSIBILITIES OF PAGEANTRY.

"Do you know," said the Art Critic, "I actually saw the Lord Mayor's Show this year."

"I am surprised at you," replied the Man with the Red Tie. "Really I think you might have found some better employment."

"Oh! it was quite by accident, I assure you," returned the Critic. "I had forgotten all about the thing. I was on my way to see something much more important, but I got caught in the crowd, and had to wait till the procession had gone by."

"The excuse seems very thin," laughed the Man with the Red Tie, "but if it is the best you have to offer I suppose we must accept it. However, I conclude that finding yourself in such an unfortunate position you did not keep your eyes shut. Tell us what you thought of the show."

"To tell you the truth," replied the Critic, "I found it decidedly depressing. The whole performance seemed to me so childish, so rudimentary, that it made me quite sad. Yet it so obviously delighted the crowd that I must admit that I had an idea that it was fulfilling some sort of mission. Silly, tawdry, and ridiculous as it was, it seemed to give a great deal of pleasure to a great many people, and so to be not entirely a wasted effort."

"Little things please little minds," retorted the Man with the Red Tie. "How can there be anything except a waste of effort in a performance which, as you admit, is quite ridiculous? I say that everything of the sort is merely pandering to the lowest tastes, and that such exhibitions ought to be suppressed, because they are absolutely harmful."

"You are wrong," broke in the Designer. "Such exhibitions ought not to be suppressed; they only want to be properly organised and directed. I do not mind confessing that I have often gone to see the show, and though I too have been more often saddened than pleased, I cannot help feeling that it has possibilities which would be worth developing."

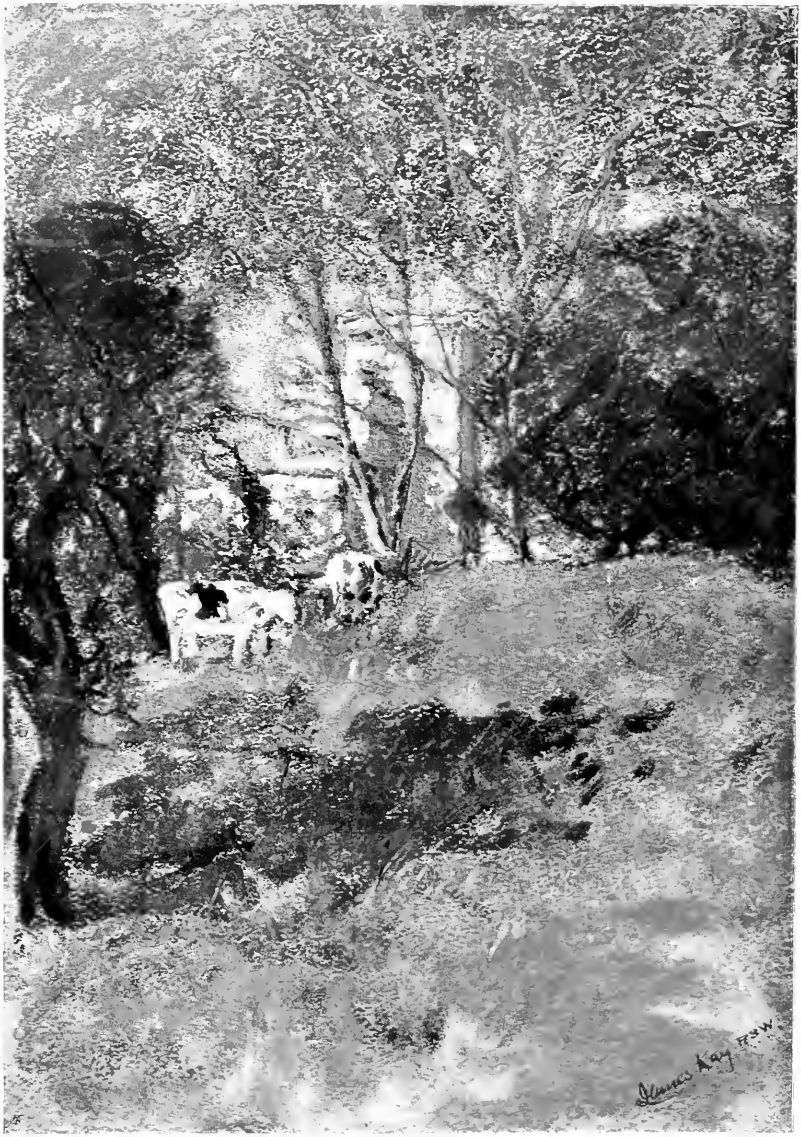
"But how is it ever to be made anything but an absurdity?" asked the Man with the Red Tie. "Britannia in a tin helmet and with a stuffed lion waggling at her feet, or East End nymphs, in misfitting tights, shivering in a November fog, must always be absurd objects. Why should we go on repeating the old stupidities simply because they will collect a few thousand gaping loafers who come chiefly to make fun of them?"

"If it were only a question of repeating ancient absurdities, I should be quite prepared to agree with you," said the Designer. "But why should we not organise something fresh, which would please people of taste as well as the loafers? It is no argument to say that because things have been badly done they ought not to be done at all."

"Exactly!" cried the Critic. "Why should we not try to revive the splendid pageants of the middle ages, those gorgeous affairs which were the delight of all classes of society. The love of pageantry is, I believe, quite as great now as it was centuries ago, but we never seriously do anything to satisfy it. We have grown so terribly matter-of-fact, so over-mastered with the notion that utilitarianism is the mainspring of life, that we are forgetting the educational importance of artistic efforts of this type. Really we are all to blame for the stupidities of which we complain. The show has become what it is because we are ashamed to take any interest in it, and because we will not consider how it could be made to satisfy a perfectly legitimate demand. Tin helmets, stuffed lions, and tights are the direct results of a lapse of duty on the part of the artists of this country, who could, if they chose, design something much more appropriate. It is the missing of good opportunities that makes these exhibitions depressing; but we never stop to think that they reflect our own inartistic evasion of our responsibilities."

"Yes, and the pity of it is, that this want of thought makes doubly difficult every effort to improve matters," said the Designer. "We are in danger of losing our taste for decoration, and of sinking into an existence without colour, without æsthetic display, without anything to relieve its sordid commonplace. I am convinced that there is nothing which would do more to impress upon the popular mind a desire for better art in everyday existence than the occasional pageant arranged on soundly artistic lines. Think, too, what a joy it would be to the designer to be called upon now and then to plan out a thing like the Lord Mayor's Show. How he would revel in the chances of inventing appropriate details, of ordering brilliant colour schemes, of interesting thinking people by his ingenuity, and yet of delighting the masses by the appeal he would make to their quite permissible tastes. What if there is no direct educational result to be proved from this use of his capacities; at any rate he has prepared the way for still better things, and has made a lapse into the old absurdities less likely. And what a number of men there are who could acquit themselves with distinction in such an undertaking!"

THE LAY FIGURE.



AN AUTUMN SCENE. FROM THE PASTEL BY JAMES KAY.

A RUSSIAN PAINTER. W. POURWIT. BY MARY ILLYNE.

THE Imperial Academy of Arts in St. Petersburg had always held fast to the traditions and teachings of the old school, and it was only some five years ago that, alive to the rising power of the new movement, it decided on a great step—it admitted amongst its jury a few of the younger painters, whose fame was only just beginning. Until then they had been passed over on account of their modernisms. However, their individuality, the strength and beauty of their art, had to be recognised and acknowledged. From that time the whole style of the Academy exhibitions was changed, and many new names came to the front. Among these one of the most prominent is undoubtedly that of Mr. Pourwit. His talent is alike recognised by the adherents of the most modern schools and those who still cling to the old style of painting. It was in the Academy that he had his earliest training, and it was the Academy that bought for its museum the picture which had earned him his first prize, the Prix de Rome. He worked, while in the Academy, in the studio of Kouindgi, a well known landscape painter, whose teaching had, according to Mr. Pourwit, a great influence on his artistic development. Mr. Kouindgi had no fixed rules, no precepts, to impart for all alike, sanctioned by and according to tradition. He let his pupils paint in the way best suited to each: they were to try and attain an effect, work hard, and study nature.

That studying of nature is, to my thinking, the keynote of all Pourwit's works: all his paintings are true to it. Not one stroke of the brush is laid on without his having first ascertained, through endless study and observation, that that shape, that colour, really could have existed. Although, when he once sets to work, he paints with extraordinary rapidity, he often paints for a whole year or more at the same picture before he finishes it, if he is not quite sure of the effect he is trying to reproduce. He waits for the same time of year, goes back to the same neighbourhood, and tries to catch the same effect over and over again: then, and not

"SOLEIL EN MARS" BY W. POURWIT

"ÉLÉGIE D'AUTOMNE" BY W. POURWIT

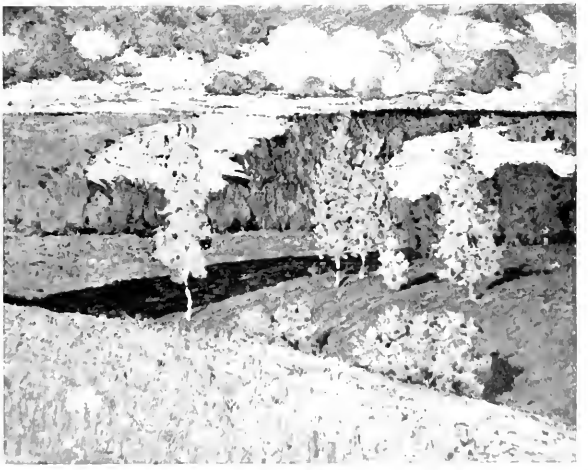
in that way. It is one of his earliest pictures, and the drawing in it is not so good as in his later works; but the atmosphere, the crisp and bright, yet mellow tone of a day in early spring, when the sun is warm and the wind is fresh, are wonderfully well reproduced.

On the other hand, his experience and knowledge of technique are so great that many of his best pictures are done almost without studies. When an effect strikes him it often makes such an impression on his mind that he is able to reproduce it later on with inconceivable truth and facility. He is one of the most modern of painters in that he before, does he return to his studio and complete his picture. His *Le dégel au Printemps* was painted

"LE DÉGEL AU PRINTEMPS" BY W. POURWIT

"NUIT DU NORD" BY W. POURWIT

loves to paint nature, not grand landscapes composed and thought out in a studio: he loves nature in all her moods, and sees and feels her poetry. For him there is beauty everywhere: in the seemingly uninteresting peasant's cottage of his native Kurland, in the solitary tree growing on the hillside, in the pale moonlight of a winter landscape. He also loves the soft mists, the equally soft browns and deep greens of the autumn; above all, he loves that moment in early spring when the whole country looks a poem of melting snow and dark, rushing water.



"L'AUTOMNE DORÉ" BY W. POURWIT

"LA DERNIÈRE NEIGE" BY W. POURWIT

Pourwit speaks most enthusiastically of the modern Norwegian and Swedish painters; for them impressionism is not an end, it is a means of attaining their ideal. I think Mr. Pourwit's own works are a brilliant instance of the same principle.

It is only about a few years since he began to exhibit abroad, and yet his fame is rapidly rising, and great things are expected from him. It was the wonderful mixture of technique and "stimmung" in all his paintings that struck so much the artistic world, when he exhibited two of his pictures at the International Exhibition at Lyons. A *diplôme d'honneur*, with *première médaille d'or*, was awarded him then; also a *croix de mérite* and the rank of painter of the first class for two of his pictures—*Soleil en Mars* and *Nuit du Nord*. The last is assuredly one of his best pictures, but no photograph can give the delicate colouring of the moonlit snow and the soft, dark tones of the woods; the faint, exquisite, pinkish whites, the creams, the greys, the deep blues, are remarkable in their harmony and truth.

In the spring of the same year, at the International Exhibition in Munich, Pourwit had already received a gold medal of the second degree, and before that, at Paris, a medal of the third degree. The impression produced by his paintings was universally so favourable that he has received invitations to send his pictures all over the Continent: Frankfort, Hanover, Berlin, Dresden, Düsseldorf, and Carlsruhe have all invited him to join in their Exhibitions. In Russia Pourwit exhibits at the Imperial Academy and at the exhibitions arranged by Diagileff. His permanent residence is Riga, where his studio attracts the artistic public.

Probably nothing in the rendering of nature's accidental effects has held for the painter's art greater difficulties, or, where successful, greater triumphs, than the painting of snow; snow which makes white linen look dark, and which is so much whiter in itself than any white. A scheme of tones,

"L'OR D'AUTOMNE" BY W. POURWIT

"CLAIR DE LUNE" BY W. POURWIT

all of them representing the white of the snow, has to be subordinated to the white paint which is to stand for the high lights where the sun shines, and this white paint, which on the palette represents the brightest light of the snow, is darker in reality than snow under shadow.

The problem of affixing an arrangement of colour that shall give sunlight in a picture, is intensified where light has to be rendered reflecting itself in iridescence from particle to particle of snow. This has been the particular triumph of Mr. Pourwit, and another triumph is his also, that of seeing colour in the dark trees cresting the snowy hills.

Only to the trained vision does colour remain apparent in nature under snow. The arbitrary distinction between the black woods and the white hills is alone apparent to untrained superficial observation, and yet it is in such moods as these that nature holds her greatest secrets, has her most delicate effects, the harmony of which so well repays the student who has attuned himself to them. To keep light in the skies that float over these white snows, not to make them heavy and dark, presents yet further problems. Pourwit, by the knowledge that years of patient study have secured to him, is enabled to do this. Something else there is in his art less difficult in the problem it presents, which has fascinated him so that in picture after picture, though under always varying conditions, we find it rendered. I refer to the long, slim broken shadows or the thick angular shadows, as the case may be, from different trees falling in the sunlight on the broken snow-paths. Their perspective and the pattern that they make he has used often to give to his pictures that decorativeness that is so characteristic of them. The repeated pattern in fainter greys of the pattern of the upright trees, he has managed with such effect that many of his pictures make panels which in themselves might be used in the service of decoration. They unite to this decorative feeling a feeling of the mysterious poetry of winter, and retain those

"AU BORD D'UN RUISSEAU" BY W. POURWIT

"L'HIVER" BY W. POURWIT

THE WORK OF CLAUDE HAYES. BY MRS. PERCY LEAKE.

CLAUDE HAYES was a sailor at twenty one years of age, at twenty-five he was an artist exhibiting at many exhibitions. From a sailor's life to a pastoral scene is a far cry, and he who can go from one to the other and remain himself under the varying circumstances attracts the interest and sympathy of the average man.

There is something qualities which are so essential to realistic landscape painting. It is doubtful whether the painter could make a picture in which the balance of masses, the composition, did not unconsciously assume the disposition of conscious design, so that it is the more curious that this instinctive tendency to decoration in no case has led the painter away from that worship of accidental effects or from his attempts to render faithfully the mysteries of winter atmosphere; and it has not altered the humility of his attitude as a painter towards nature. The beauties of the particular phases of nature that he has cared most to reveal are so changeable and various that he has returned to them over and over again in his art; but in every fresh canvas he has advanced further in his knowledge of nature and of the resources of colour.

"NUIT" BY W. POURWIT

"WINTER" BY CLAUDE HAYES

genial and casual in a sailor's life which makes one think of rollicking good nature and comradeship, and there is the suggestion of quiet reserve among pastoral scenes which betrays a very fascinating silent strength.

Certainly the man who can enjoy and enter into both one and the other would object to be labelled as a one sided man or a painter of one particular subject. Claude Hayes, above others, might fittingly be called an all-round man. His clever studies of heads, his treatment of snow, his luminous water sketches show us that his art is not a trick, but there are reasons why his pastoral scenes and studies of sheep should attract particular attention.

In 1897, in the November number of THE STUDIO, Mr. Arthur Thomson, writing of William Estall, says—

"There is perhaps no other painter besides Mauve who has in him developed to such an extent the faculty for expressing truthfully and artistically a large concourse of sheep: and it is for this reason I have specially referred to Estall as a painter of sheep, although in his pictures other sorts of beasts are naturally to be found, and I have never seen any that were not expressed in an adequate and dignified manner."

The same may now be said of Claude Hayes, for in his pictures we find other animals successfully portrayed, but since the death of his friend and brother-in-law, William Estall, we venture to think there is no other painter whose pastoral scenes gain such immense strength and character by the introduction of sheep.

Properly treated, there is no other animal that lends itself so successfully to English landscape painting. The introduction of the patient beasts does not disturb the stillness of a summer evening, nor detract from the quiet calm of a country lane. They are objects that are familiar to every one and impart a home-like appearance to the scene, but few men have attained to the perfection of rendering them part of the landscape, so that they neither attract too much attention nor remain insignificant. In Claude Hayes' pastoral pictures they quietly signify much.

They carry the ideas along some lines upon which it is pleasant to dwell, they obviate the difficulty of dealing with desolate country, they afford a human interest without the objectionable

"figure" being dragged in. In the picture reproduced in colours—the property of the Rev. G. Davies—we get all the characteristics of Claude Hayes' colouring, and when we look back only a few years, to the autumn of 1897, when Mr. Thompson regretted the impossibility of showing in any adequate way the colouring of William Estall's sketches, we may be proud of the art which, thanks to THE STUDIO, has made such strides that to-day we obtain a reproduction of the delicate colours that only an artist can bring together successfully on his canvas.

No one seeing this picture of sheep will doubt that they are faithful studies from life, as is also the reproduction on page 296 of the drawing on brown paper of a sheepfold in early morning, with the modern appliance for cutting roots, and the shepherd, so unlike the conventional arcadic effect obtained by the ordinary artist's shepherd.

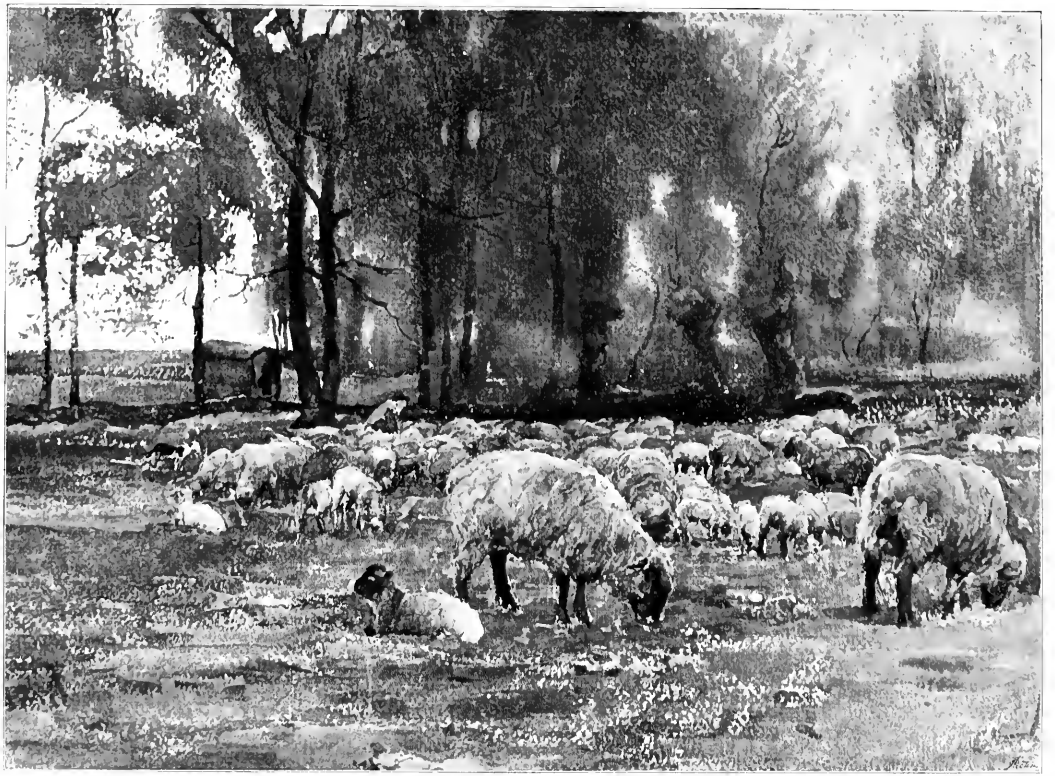
Early on such a misty morning in spring Claude Hayes may be seen working at such subjects—working till the very character of the sheep is known to him. A line here and there is enough to print on his brain the effect which the chilly morning and bleating sheep give, and slight as his studies in chalk are, they are individual and not conventional sheep.

Claude Hayes comes from a stock of painters, and as soon as he left school he determined to be an artist. Before he went to sea and while he was a sailor, he was continually drawing for his own amusement, but it was not till he was twenty-two years old that he became an art student in every sense of the word. While studying at the Royal Academy Schools, he was much influenced by the so-called Romanticist Schools, examples of which continually came before his notice at Christie's, where the Saturday sales of pictures were to him an education in themselves. A warm and mutual friendship sprang up between him and William Estall, which may have further confirmed him in his love for this style of painting at a time when Constable was out of fashion and Corot was not a word to conjure with.

We do not know to what extent this deep and lasting friendship affected the lives of both men, but we know that Claude Hayes owes much that is worth having in life to William Estall, for at his house he met Mrs. Estall's beautiful sister, whom he afterwards married.

At the age of twenty-five he was elected a member of the Royal Institute of Painters in Water-Colours, and since his first picture, *The Loiterers*, was hung on the line in the Royal Academy, no year passes without a large number

"PREPARING FOR WORK: WINTER" BY CLAUDE HAYES



"SHEEP." FROM THE WATER-COLOUR BY CLAUDE HAYES.

"CARAVAN LIFE: WINTER"
BY CLAUDE HAYES

"EVENSONG." BY
CLAUDE HAYES

"THE RIDGE OF THE WOOD"
BY CLAUDE HAYES

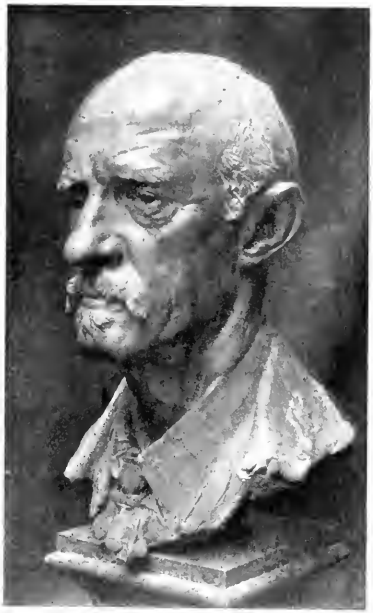
STUDY OF SHEEP. FROM A DRAWING
ON BROWN PAPER BY CLAUDE HAYES

of paintings being on view at the various well-known galleries.

The Eastern Counties have particularly appealed to his sense of beauty, as they must to all lovers of Constable and Corot, and nearly every year he makes East Anglia his sketching ground. His home is, however, in Surrey, overlooking the Thames, a typical home for an artist, the river below winding through Chertsey meads, where, in the winter mornings one may hear the larks thrilling with song the still air. Surrey has for some time been his home, and the neighbourhood of Whitley first attracted him, in common with other well-known artists.

Claude Hayes is still a young man, and has his life before him, and if he carries out his ideal in art, we expect the tide to flow towards him, as it did—but, alas! all to late—towards his friend and brother-in-law, William Estall.

SKETCH BUST OF ROBERT BROUGH, ESQ.
BY F. DERWENT WOOD



PORTRAIT BUST OF SIGNOR ARTURO STEFFANI
BY F. DERWENT WOOD

THE WORK OF F. DERWENT WOOD. BY W. K. WEST.

PERHAPS the most striking thing in the career of Mr Derwent Wood is the unusual rapidity with which he has made for himself a place of particular prominence among our younger sculptors. Within the short space of ten years he has advanced from the position of a brilliant and successful student in the Royal Academy schools to the rank of an even more brilliant and successful producing artist, whose works are in general request and whose capacities are widely recognised. This success has been gained, moreover, not by any deliberate postponement of his first appeal for attention until he had arrived at more than usually mature years. He is now only thirty-two, so that it can be plainly seen that he must have come before the public with definite confidence in his powers at an age when most artists are still feeling

their way more or less tentatively towards the proper expression of their convictions—at an age, indeed, when many men have scarcely decided what are the convictions by which they propose to be guided in their practice.

He was born at Keswick in 1872; but while he was still a young child he was taken abroad, and when he was nine years old he commenced his education at Lausanne. At the age of fifteen he went to Karlsruhe, where he remained for two years; and then he returned to England. His first practical experience as an art worker was obtained in his uncle's potteries; but he worked there for only a brief period. In 1889 he gained a National Scholarship, and began a course of study of modelling under Professor Lantéri in the Royal College of Art at South Kensington; and that he made rapid progress under the supervision of this admirable teacher is proved by the fact that only two years later he was able to take a post as assistant to Professor Legros at the Slade School. This post he held until 1893, when he became a student in the schools of the Royal Academy.

His career at the Academy was comparatively short, but it was exceptionally distinguished, and culminated in 1895 with his success in securing the gold medal and travelling scholarship for sculpture with a group, half life size, of *Dædalus and Icarus*. During the period covered by his Academy studentship he was working in the day-time as an assistant to Mr. Brock, and at night in the schools, so that he was learning the practical side of his profession under the best possible guidance, and was laying an admirable foundation of knowledge upon which to build in after years. To such good use did he put the experience which he had so far accumulated, that he was able in 1897, soon after the expiration of the term of his travelling scholarship, to gain an award at the Paris Salon for a group, *Charity*, and so to rank himself, when barely five-and-twenty, among sculptors of established repute. By this time the preparatory stage of his professional life may fairly be said to have come to an end; he had acquired something like mastery over the details of his craft, and was well qualified to attempt independent undertakings of an important kind.

When he returned to London after his stay abroad, he rejoined Mr. Brock; but not long afterwards he was offered, and accepted, an appointment at the Glasgow Art Schools. He began, too, to find that his services were in request, and that there were at his disposal many commissions for portrait busts, and for architectural sculpture. So with quite justifiable confidence in his future, he took a studio and set to work earnestly to realise his ambitions. He had no reason to be dissatisfied

"ST. GEORGE" BY F. DERWENT WOOD

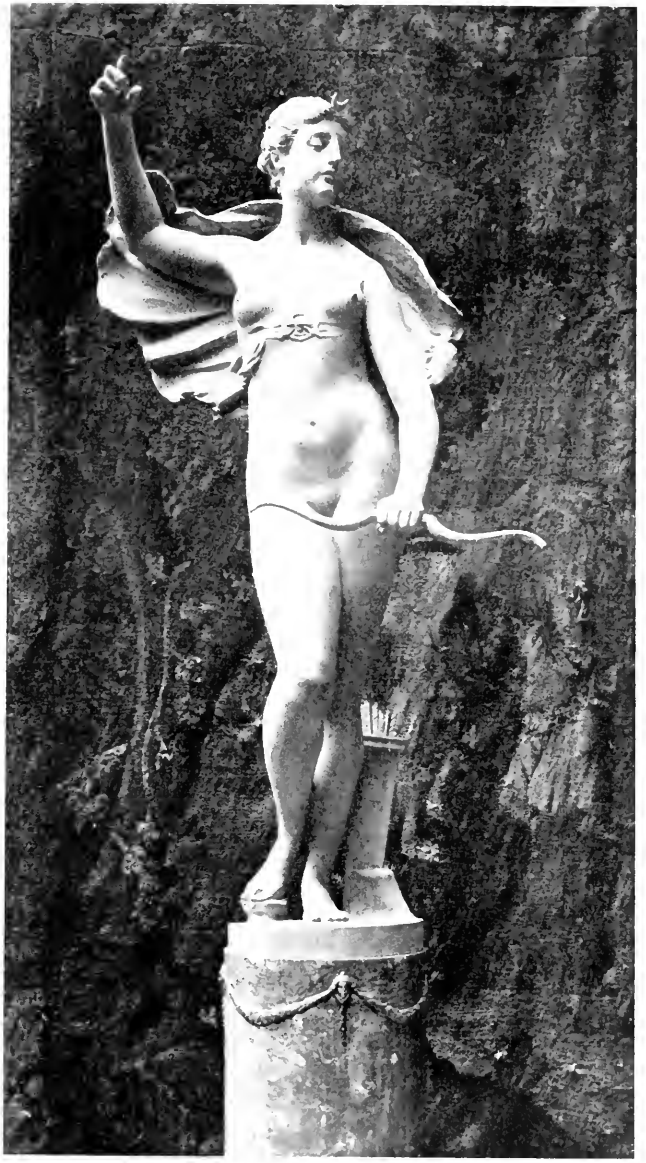
PORTRAIT BUST. BY
F. DERWENT WOOD

STONE FIGURE: "PRUDENCE"
BY F. DERWENT WOOD

with the results of this venture; he was soon busy with things which gave him plenty of scope for the display of his capacities as a designer and executant, and he made more than one success in important competitions. As the outcome of one of these competitions came a commission to execute four statues for the Kelvingrove Art Gallery at Glasgow; and besides he was responsible for a series of figures for the adornment of the Central Station in that city, for others for a large building in Bothwell Street, and for busts of Lord Overtoun and his sister, which have been placed in the Bible Training Institute.

After this excellent beginning at Glasgow he quickly found opportunities of greatly extending his sphere of activity; during the past seven years he has, indeed, multiplied the evidences of his skill in many directions. There must be noted his statues of Queen Victoria, for Patiala, India; of Sir Titus Salt, for Saltaire; and of the Rev. C. H. Spurgeon, for the Baptist House in Southampton Row; his busts of Queen Victoria and Queen Alexandra, for the Cavalry Club, Piccadilly; of Cecil Rhodes, for Pretoria, Johannesburg, and

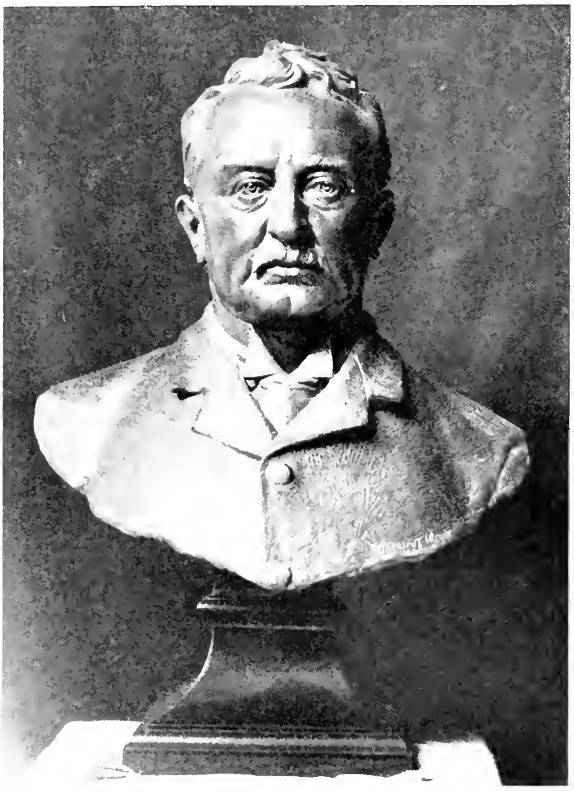
BRONZE FOUNTAIN BY F. DERWENT WOOD



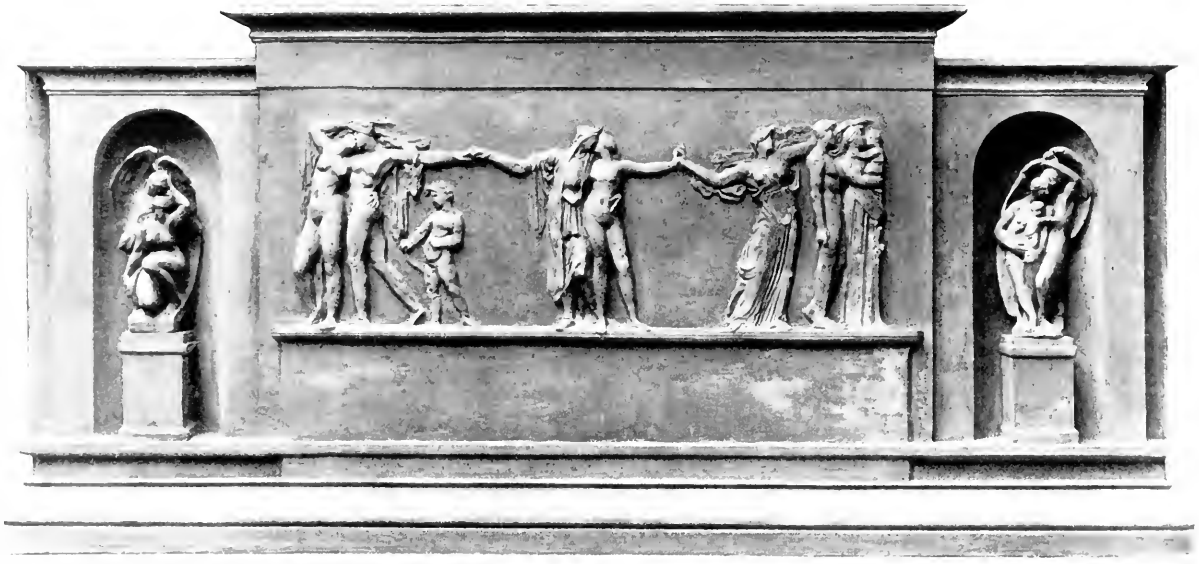
NICHE FIGURE IN GILT BRONZE.
"DIANA" BY F. DERWENT WOOD

Kimberley ; and of Sir Blundell Maple, for University College Hospital ; and his delightful medallion portrait in low relief of Sir Joshua Reynolds, which forms part of the memorial recently erected in Plympton parish church to the famous painter, who was born in the schoolhouse beside the church in which he is now commemorated. Then there is, in addition, a considerable array of portrait busts, among which those of Mr. Harrison Townsend, Signor Arturo Steffani, and Mr. Robert Brough deserve to be specially noted. And there is a long succession of statues, reliefs, and statuettes, like his *Ophelia*, *Cupid and Psyche*, *Leda*, *St. George*, and the mural monument which has for its motive, *Love and Life*, *Sacred and Profane*, in all of which can be perceived the purposeful and intelligent working out of a very consistent æsthetic intention. Undoubtedly he has in this succession of productions been guided by eminently individual preferences, and has sought for qualities of design and accomplishment which would satisfy his own particular tastes.

There is one group of works—the four niche figures for Shipley Hall, and the bronze fountain for Wixton Hall—which has certain interesting and well marked characteristics that suggest significantly his tendencies as a decorator. It is possible, of course, that these figures represent but a passing phase of his art, and that the style chosen for them is not necessarily one to which Mr. Derwent Wood proposes to adhere, but they are not on that account less deserving of attention. They reveal the closest study of French decorative sculpture at its most suave and elegant period, and they are inspired obviously by the performances of those artists who brought into their work in bronze or marble the same spirit which made fascinating the pictures of Boucher and his contemporaries. Yet in the elegance of line and the studied grace of pose and movement which characterise these personifications of *Venus*, *Diana*, *Ceres*, and *Juno*, there is more than simple imitation of the productions of the earlier French decorative school. Their suavity is not a mere convention, and is not gained by the sacrifice of those qualities of design and handling which come from correct understanding of nature. They lack no essentials of sound construction and firm modelling, and there is a due measure of modern realism in their interpretation of a traditional style. That Mr. Derwent Wood has learned much from his French predecessors is evident enough, but not less clearly can it be seen that he has the good



BUST OF CECIL RHODES BY F. DERWENT WOOD



SKETCH MODEL FOR A MURAL MONUMENT: "LOVE AND LIFE, SACRED AND PROFANE." BY F. DERWENT WOOD

NICHE FIGURE IN GILT BRONZE
BY F. DERWENT WOOD

judgment not to ignore the better principles of the art of his own time, and that his thorough acquaintance with the methods and mannerism of one particular school has not had the effect of diminishing the independence of his effort or of narrowing the scope of his observation.

Indeed, in his other works he proves indisputably that he has a grasp of artistic essentials that will always save him from sinking thoughtlessly into imitative conventionality. His sense of character is shrewd enough and his knowledge of nature is profound enough to guide him aright in giving a convincing expression to his ideas. His busts of Mr. Harrison Townsend and Mr. Robert Brough have, with all their distinction of manner, the fullest measure of actuality; and there is in them no suggestion that facts have been sacrificed for the sake of satisfying the artist's preconception in matters of style. His *Cecil Rhodes*, too, is sufficiently uncompromising in its statement of a rugged, and in some respects inelegant, personality, in its forcible presentation of a strong type, which would have lost its meaning if its angles had been

"OPHELIA": BRONZE STATUETTE
BY F. DERWENT WOOD

NICHE FIGURE IN GILT BRONZE: "VENUS" BY F. DERWENT WOOD

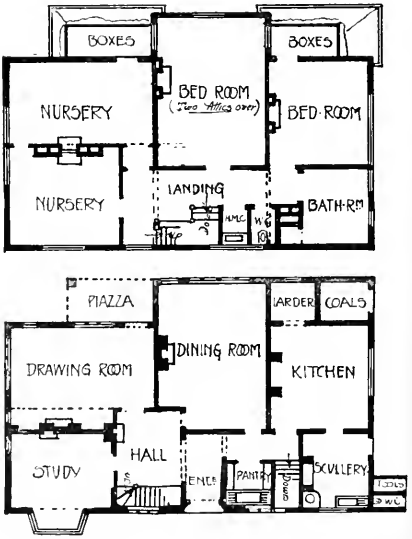
"CUPID AND PSYCHE" BY F. DERWENT WOOD

rounded off or its asperities smoothed away. And in his charming *Portrait Bust* of a lady he has not, by straining after excessive graces, missed those small but appropriate peculiarities of feature and facial expression which give to the work its value as a likeness. In everything he does there is perceptible just the right amount of discretion required to guide his art into its proper direction, and to prevent him from being led by his love of elegance into characterless arrangements of line. Stylist though he is, he is very far from being a slave to tradition, and he has avoided hitherto all temptations to make an easy compromise with his artistic conscience.

In fact, there are many signs that he is just now making a definite step in the direction of robuster and more dramatic performance. His recent achievements deal with motives which require for effective realisation a good deal more than a faculty for combining harmoniously a variety of graceful details, and which imply an understanding of great æsthetic principles as well as of more or less exacting intellectual problems. He is showing clearly that his view of the mission of sculpture is becoming more extended, and that as his command over the technical side of his craft grows more assured he is gaining steadily in the power to put his nobler conceptions into a credible shape. His work has lost none of its charm, none of its ease and fluency, but to these qualities has been added something which makes them more persuasive and more capable of creating the right impression upon people who are not content with simple prettiness no matter how efficient it may be in its technical presentation.

SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

ONE of the notable results of what may be fairly styled



PLAN OF A HOUSE AT EDGBASTON

MESSRS. BUCKLAND & FARMER ARCHITECTS

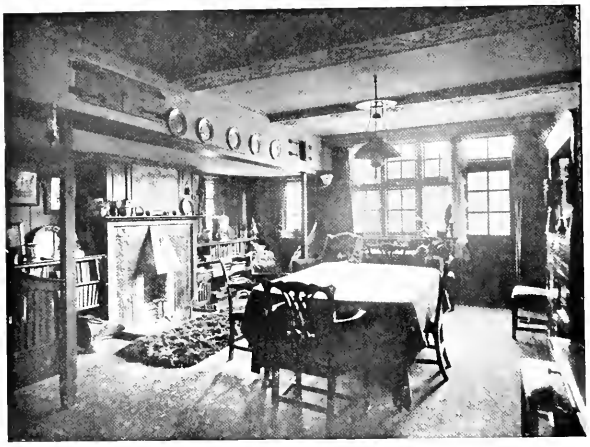
HOUSE AT EDGBASTON

MESSRS. BUCKLAND & FARMER, ARCHITECTS

HOUSE AT EDGBASTON

MESSRS. BUCKLAND & FARMER, ARCHITECTS

the renaissance of British architecture, is the large and growing number of English architects, who, without striking any note of great originality, are turning out sound work upon right lines. It is sometimes urged as a reproach that they are lacking in enterprise and too ready to follow in safe and accepted paths, rather than strike out any distinct line of their own individuality; and there may be a certain amount of truth in this reproach. But in any case a change from the vulgar reign of hybrid villadom is a very welcome one. Simplicity and good taste may not call for any extravagant praise, but if it is good how much preferable to the degraded productions which disfigured so much of the country during the Victorian era.



HOUSE AT EDGBASTON: THE DINING-ROOM

MESSRS. BUCKLAND & FARMER ARCHITECTS

HOUSE AT EDGBASTON: THE DRAWING-ROOM

MESSRS. BUCKLAND & FARMER ARCHITECTS

And in the work of Messrs. Buckland and Farmer, of Birmingham, the chief interest lies in the simplicity, both in plan and elevation, which is its leading characteristic.

The *House at Edgbaston* is planned with the intention of obtaining the maximum of accommodation everywhere. The contrast of the projecting gables, front and back, with the long slope of the roof, is pleasing, and gives an appearance of solidity to the house.

There are many people to whom the question of obtaining the greatest accommodation, combined with good architecture, at a low cost, is an important one. Such a house as this, which is well built upon sound lines, and in parts is even luxuriously fitted, and which was built at a cost not exceeding £1,200, should certainly appeal to them.

In the *House at Kenilworth* there are points due to and showing the individuality of the owner, some of which have interest as far as they affect the structure of the house itself. The recessed balcony on the first floor, which leads from one of the bath-rooms, and was built to indulge a highly-cultivated love of fresh air in the early morning, presents rather a

HOUSE AT KENILWORTH — MESSRS. BUCKLAND & FARMER, ARCHITECTS

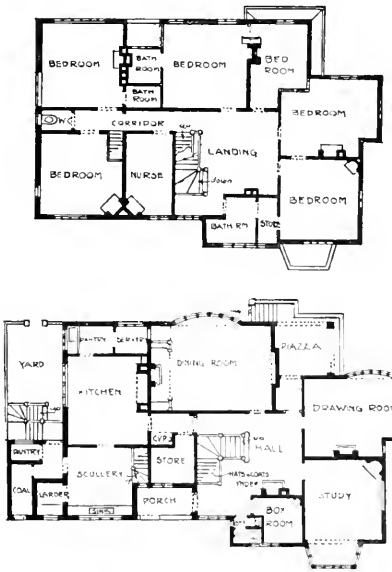
Mr. Walter Cave's two houses here illustrated—*Warren Mount, Oxshott,* and *Belgaum, Woking*—are both very characteristic of their clever and resourceful designer. *Warren Mount* is covered with cream-coloured rough-cast, with red tiles for the roof and gables, and a brick terrace runs all the way round the building. *Belgaum, Woking,* is also in rough-cast, with red tiles.

Messrs. Bedford & Kitson's *Redhill, Headingley,* was finished some two years ago. It stands in a very high and exposed position on the outskirts of Leeds. The ground floor is constructed of quarry-dressed local stone, and the upper part is tile-hung, with a gable of half-timberwork; the whole of the curious break in the line of windows, and also gives a suggestion of weakness to the chimney immediately above; but perhaps the gain in deep shadow compensates in part for this. The piazza, with seats, serving as verandah, and the box-room on the ground floor, are little American touches which have something to commend them.

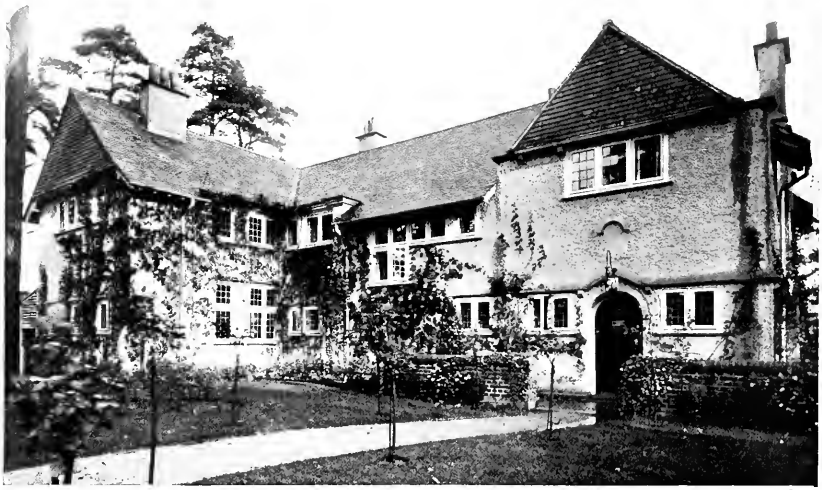
The architects have recognised also the importance of the garden in setting off the dwelling, and the most has been made of the slope of the land. The somewhat formal terrace and steps leading to the lower garden and lawn are in keeping with the dignity of the house, and, what is quite as important, are consonant with the old-world neighbourhood in which they are placed.

Messrs. Buckland & Farmer are young architects. Mr. Buckland has for some years past been architectural lecturer at the Birmingham Central School of Art, in association with Mr. Bidlake, and is to some extent under the influence of his example.

Mr. Buckland has recently been appointed architect to the Birmingham School Board. In this important post we may hope he will be enabled to maintain his standard of excellence while grappling with the inevitable and arbitrary problems presented by the necessities of scientific lighting and ventilation, which have to be so strictly adhered to. Simplicity may be joined to dignity, and there is no reason why utility need be unattractive.



PLANS OF HOUSE AT KENILWORTH — MESSRS. BUCKLAND & FARMER ARCHITECTS



"WARREN MOUNT," OXSHOTT — WALTER CAVE, ARCHITECT

"BELGAUM," WOKING — WALTER CAVE, ARCHITECT

"WARREN MOUNT," OXSHOTT: THE DINING-ROOM — WALTER CAVE, ARCHITECT

"WARREN MOUNT," OXSHOTT: THE HALL — WALTER CAVE, ARCHITECT

"REDHILL," HEADINGLEY — F. W. BEDFORD & S. D. KITSON, ARCHITECTS

"REDHILL," HEADINGLEY: THE DINING-ROOM — F. W. BEDFORD & S. D. KITSON, ARCHITECTS

external woodwork being of oak left clean from the tool. The dining-room is panelled in oak, as is also the hall. The drawing-room has a dado of deal painted white, and the walls above are white, with a moulded plaster ceiling representing the signs of the zodiac.

The hall, designed by Mr. James Gibson, and executed by Messrs. Marsh, Jones, Cribb & Co., has a ceiling with beams and rafters showing, after the type of the old English manor houses, and the wide inglenook, with red stone mantel and open hearth, has also been adapted as one of the best features of the old Yorkshire type of house. The original feature in the whole scheme is that it is carried out, not, as one usually expects in work of this kind, in oak, but in mahogany, which is relieved with a little simple inlay in ebony and box, and slightly polished. The walls are divided by means of pilasters, the caps of which are inlaid with the white rose of Yorkshire; and this rose has been taken as the *motif* throughout the room, appearing on the embroidered cloth wall-panels and on the carpet (which is a hand-tufted plain centre, with the Tudor rose and briar-stem forming the border), and also in the furniture, which has been designed on simple lines. To further carry out this idea of the Yorkshire rose in the frieze, which is composed of mahogany laths on a white plaster ground (after the type of the half-timbered work), there have been introduced over the inglenook, and at the opposite end of the room, two painted panels illustrating the beginning and the end of the Wars of the Roses; the first depicting *The Quarrel in the Temple Gardens*, and the other *The Battle of Bosworth Field*. A feature in this room are two bookcase fittings at the sides of the window, and underneath the window is placed a sofa, with brackets or tables at the side to support a lamp, so making a comfortable or cosy seat for the reader. All the electric fittings and mounts on the furniture are in a very low tone of oxidised silver, almost a dull pewter colour.

The *House in Poland*, designed by Mr. Baillie Scott, here illustrated, represents a slightly modified

HALL

DESIGNED BY JAMES GIBSON
EXECUTED BY MESSRS. MARSH, JONES, CRIBB & CO.

version of a plan originated by a client of the architect's—a plan which in some respects exemplified the practical application of certain principles of house-planning advocated by Mr. Scott in THE STUDIO.

Of these principles thus exemplified one of the most important is the substitution for the usual conception of the house as a series of isolated compartments without unity and cohesion the idea of a central room from which other rooms open, so that on entering the house one gains, as in a cathedral, for instance, an impression of the interior as a whole; and instead of feeling enclosed within four remorseless walls, in all directions one may obtain a vision of the beyond through pleasant vistas. In a country like Poland, where the severe conditions of climate make it necessary to create an interior which shall compensate for the loss of the outdoor world, and where, to quote from the architect's letter of instructions, "the cosiness, serenity, and gaiety of the home must make us forget the grim desolation out of doors, and all must tend to elevate the spirit and help it to bear cheerily its winter captivity," such an open treatment of the interior is specially desirable. The severity of the climate has influenced the plan in other ways—suggesting the reduction of window areas and the provision of

A HOUSE IN POLAND: THE HALL — M. H. BAILLIE SCOTT, ARCHITECT

HOUSE IN POLAND—FROM THE SOUTH-EAST. M. H. BAILLIE SCOTT, ARCHT.

double-glazing in these; the use of thick walls; the treatment of the roof without internal gutters, where snow might lodge; and the heating of the interior by artificial means, supplemented by the indispensable cheerful blaze of the wood fire on the great open hearth.

The materials of which this house is to be built have happily escaped the ordeal of the modern factory. The timber, felled and wrought on the spot, still retains some suggestion of its woodland home. The bricks for the walls, too, are home-made, and these also, in escaping the fatal discipline of mechanical manufacture, contrive to retain some characteristics of mother earth. And thus here, in that intelligent manipulation of materials which is such an essential attribute of good building, the character of each is retained and coaxed to the surface by human handicraft instead of being ruthlessly obliterated by a machine.

A NOTE ON SOME RECENT WORK BY HANS VON BARTELS.

HANS VON BARTELS holds a place at once personal and distinct in modern German art. His outlook may not be altogether broad nor his field of working as extensive as his great talent would seem to justify, yet in his chosen limitations there is no other painter of the moment who tells so personal a narrative in so forceful a manner. His work takes one near to nature, and to the primitive emotions. Turning to the people who are in themselves very near to nature, and too primitive to seem other than they are, a man must also have within himself that nameless sympathy of understanding without which none of the fine things of life can ever be made known to him.

Von Bartels knows himself absolutely, knows well the rugged qualities which underlie and constitute his vigorous conception of art and the qualities he loves best to grapple with in his chosen subjects. He turns to the simple fisher-folk and workers of the fields, and through them he both expresses and interprets the attributes of his own personality.

Hans von Bartels was born in Hamburg in 1856, and there he spent his boyhood, watching the big ships lying at anchor, and others fading away into the distant grey of the sea. More and more was their charm wrapped about him, until in his childish phantasy he grew to feel that in some way he must give expression to all they awakened in him. Nothing could keep him from the shores. He would lie for hours watching the play of light and shadow on the time-soiled sails, and in fancy follow the great ships steaming away to distant lands, and follow them safe home again through calm and storm.

Perhaps he would go to sea some day, he thought, and that might satisfy his love of all this; but no, there must be something more complete than that, and by and by he found his great passion made clear to him through a little pad and pencil.

Then there came a day when he was to have his first drawing-lessons, and he was put to study with Karl Oesterley, who lived in Hamburg, and who was a great enthusiast on the Norwegian fjords. These early lessons opened up to the boy the ambition of his life—to paint the sea and its

A HOUSE IN POLAND: DRAWING-ROOM FIREPLACE

M. H. BAILLIE SCOTT, ARCHITECT

"MOTHER AND CHILD" BY HANS VON BARTELS

fisher-folk, the fields and their workers—an ambition that has never for a moment ceased to increase more deeply its hold on the artist; and if his work is looked upon in some quarters as being too narrow in its scope for greatness, it is certain that to those who look deeply enough into his art there comes a full sense of satisfaction that a talent so complete as von Bartels can be concentrated into so simple an expression of its aim.

From 1876 to 1877, von Bartels studied at the Düsseldorf Academy under Adolph Schweitzer, and in 1881 he went to the Berlin School of Art. After several journeys to the South and to the North he came to Munich, where he has since lived. It would be of small use to try to find out the true literal influence on his work of his various teachers. There is no question though, that the student soon overtook his masters, both in technique and in feeling, and he was always himself. In going over the history of his work, one cannot find any trace of direct influence; it shows itself to be purely the output of a personal talent, grown richer by the passage of time.

In the impulse in modern art towards naturalness, von Bartels may be said to be one of its truest followers. Nobody understands better the simple way to convey nature's moods to canvas.

The first pictures to draw the attention of the public to the artist were painted under the influence of von Rügen and von Bornholm, soon after which he went to the far South to paint the beauties of Capri and Bellaggio; but the love he had for the vigorous coast-scenes of his home country, together with the memories of perfect days in Holland among her peasant folk, drew him back, and he eventually placed the impressions of Holland before all else, and went to paint her quaint old cottages and simple lives in a manner that brought out the very fullest and best of his talents. It was here he began painting in oils, a medium that seemed to be his from the first, but giving him no truer expression than water-colours. It is extraordinary the strength he puts into this delicate medium, and many of his most important pictures are done in it.

The artist belongs to the class of men whose work always proclaims a convincing truth of an immediate impression won from nature.

Von Bartels has a similarity in his temperament and work with his great predecessor, Andréas

Achenbach; or rather, one might say, that the two men have grasped the same qualities. The one has not in art pointed out those qualities to the other, though there are many things in common between the two painters, the one of the past, the other of the present.

The sea; the homely fishing boats safe in harbour; peasant folk resting from toil; weather-beaten old mills standing out in splendid colour against the blue skies of Holland; little fishing villages with their red towers and the interiors of low rooms with their solitary figures in the rich glow of the fire light, are the pictures that Hans von Bartels loves to paint, and paints so well.

L. VAN DER VEER.

We have received the following note from our correspondent at the Hague: "Most of the pictures of Tholen have found a home in England, and we, who live in the artist's country, are not too well acquainted with his works. An exhibition, such as that recently held at Preyer's, was therefore an agreeable opportunity for many of us to get a small, if not complete, insight into his style of work. And what was the outcome of it all? What did we learn? We learnt that the works of Tholen are excellent as a whole; that he has great facility in dealing with his subjects; that he is a close observer of atmosphere, and of the play of light at all seasons of the year; that in his landscapes he thoroughly explains to us that there is a close connection between the light that shines and the objects upon which it shines; that he does not see a landscape without realising, at the same time, that it is peopled by mankind. The work of Tholen lacks, as the work of Gabriël does, the power to attract at first sight; and therefore, perhaps, it is not as highly appreciated as it deserves to be. The work of many of the Impressionists impresses us on the spot, but Tholen's has a soothing influence like the charm of sweet music. Tholen has a particularly good knowledge of water and its varied movements and reflections; he is likewise thoroughly acquainted with the beauty and picturesqueness of his own country. His style is, as I have already suggested, quiet and sympathetic; he understands true values, and his drawing is careful, but we would like to see a little more passion and warmth introduced into his work. An exhibition of Dutch water-colours was recently held at Amsterdam, but the selection of the works left a good deal to be

"TOILERS" BY HANS VON BARTELS

"BREAKERS AT LAND'S END," BY HANS VON BARTELS

desired. A. Allebe had seven drawings on view, of which *Crocodile* and *Monkeys* were excellent. M. Bauer was best in *Ava Sophia*, in which the nonchalance of form and outline went unobserved in the importance of the whole. J. Bosboom was represented by one of his usual church interiors, full of charm and elegance, finely drawn, and, at the same time, bright and pleasing. Other works worthy of special note were *The White Horses*, by Breitner, a water-colour in every way praiseworthy; *Snoek*, by Dysschlof; P. J. C. Gabriël's drawings; Josef Israels' *Sandhaulers* and *Going Home;* Jacob Maris' powerful drawings; and Mauve's drawings. The examples of Albert Neuhuys were good in colour but wanting in imagination. George Poggenbeek was broad and good in his *Cows in a Meadow* seen in a soft sunshine. W. B. Tholen exhibited two of his finest water-colours, J. H. Weissenbruch was well represented in his *Winter*, and Witsen showed *A Small Canal.* This exhibition was decidedly interesting, although the work of many important artists was conspicuous by its absence.

DUTCH ART AT THE ST. LOUIS EXPOSITION. BY MAUDE I. G. OLIVER.

For one who had witnessed the Dutch loan collection, commemorating the eightieth birthday of Josef Israels at the Chicago Art Institute last winter, it would be unreasonable, in commenting upon the Dutch exhibition at St. Louis, not to dwell with pleasure upon the memory of the earlier show. Upon close analysis, however, the impossibility of a just comparison became evident. In fact, the essential features of the two were seen to be so widely divergent, that to parallel them would be unfair. The former, having represented the evolution of Dutch art during the half century just closed, was reminiscent and undeniably impressive, and being composed also of selected specimens existing on American shores of modern Dutch masters, it was of a lofty standard. When we examined more carefully the material at St. Louis, we observed that, aside from a few examples from the palettes of such men as Maris, Israels, and Blommers, almost the entire

"THE OLD SCRIBE" BY JOSEF ISRAELS

display was the work of young artists, standing for an altogether different generation from that whose genius had made the movement great — a generation with its own problems to solve, but one which, if we mistake not, feels that it will be justified in solving the problems along the identical lines of its predecessors.

Still it may yet be too premature to make such a statement, because we observe that, when the younger men are relieved from academic bonds, they are broad and fearless in an individual, though always national, way. In our objections we speak only of what might be the racial tendency, but the exceptions to such a rule are very evident. There are young Dutchmen who feel the benediction of their peaceful, plodding home-land, who respond with frank inspiration to its charm, and who speak with authority and conviction. They are earnest souls, well abreast of the modern tide. They are catholic, at the same time individual and national — such men, while conforming to the best recognised canons, could never be restricted to the prescribed limits of any locality or period. Not that they will necessarily accomplish that which will be an interpretation of art for all time, nor do they, in every case, present their art in an appreciably original way, but they feel that they have their own humble messages to impart, and that their messages should be personal and sincere — an element which after all is an important essential to true genius.

Take, for example, the *Evening*, exhibited by Dirk Wiggers, with its effective bands of opal clouds across a rich silver sky, and its insistence of hill-line to sustain a carefully regarded foreground; one is convinced that this young man of thirty-eight years is conscientiously true to the poetry about him. Noting the happy balance of separated fields, with clumps of trees and hayricks, one believes that the director of such a brush is an independent thinker! Another canvas of similar intention, although entirely different in rendering, was *The*

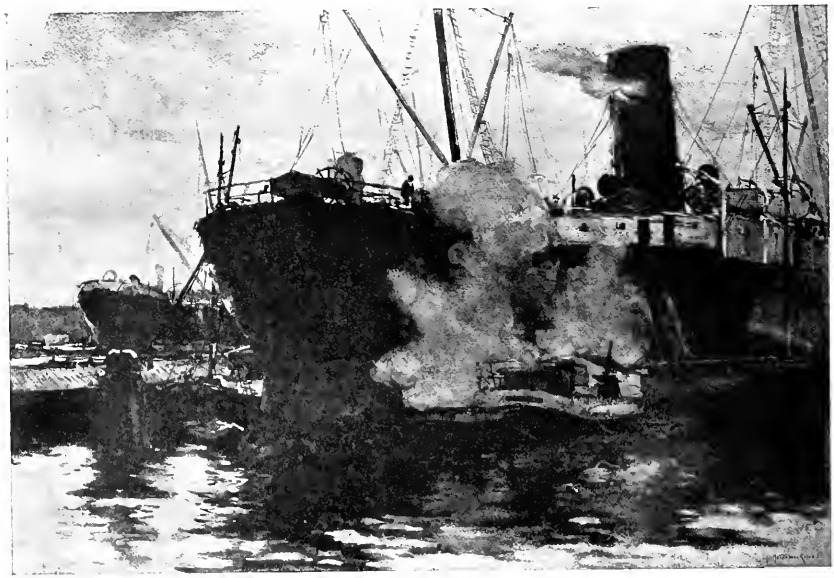
"VIEW OF AMSTERDAM" BY J. MARIS

"HARVESTING RYE" BY W. MARTENS

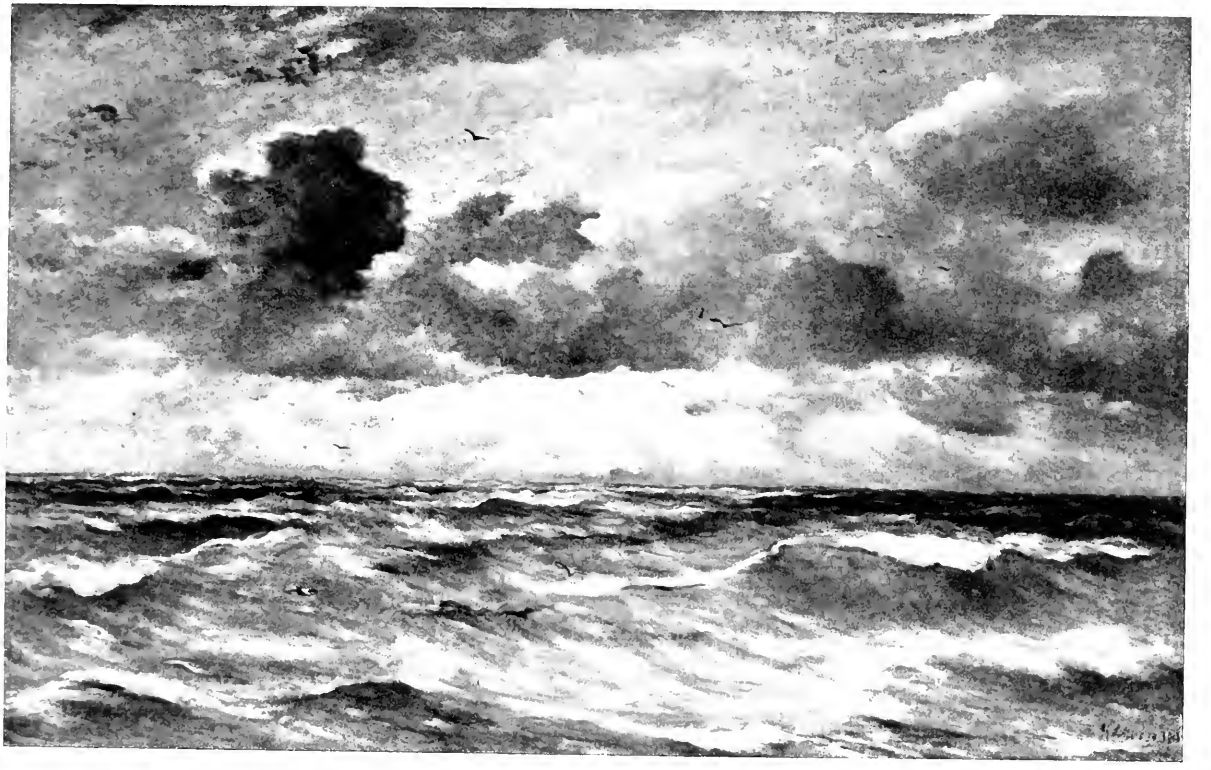
"THE VIOLIN PLAYER" BY A. ROELOFS

Culture of Bulbs, by Anton Louis Koster. Here a more realistic treatment was observed. The parallel rows of gay spring flowers in well graded perspective formed a sufficient foreground to maintain the hazy distance. The composition, with its single denuded tree in the middle distance, its faintly outlined city roofs on the horizon, was simple and unaffected, and it declared a refreshingly optimistic understanding. Turning from this to the crisp snow scene from the palette of Van Soest, we noted the remarkable modelling of foreground, the delicate variations of colour, the satisfactory balance of masses. Another example of earnest, personal sentiment was the romantic landscape, entitled *Evening*, by Bernhard Schregel. A weird grace animated this effort, particular interest being centred in the spectral tree-trunks. In them was expressed, not so much the action as the spirit of the wind, with a certain subtle accent in the solitary figure near the left of the picture.

In reference to the depicting of peasant life, what nation is there that portrays *genre* subjects with such tender sympathy as does Holland? The mighty Israels, for example, apart from his debatable technique, possesses that rare gift of ennobling the humble avenues of life with an eloquence which bids one approach his works in an attitude of reverence, not for the things themselves, but for the principle which they represent—human brotherhood. The St. Louis collection contained six oil paintings and one etching by this modern master. That the sureness and vigour of his hand is undiminished at this his advanced age, was evidenced by the telling canvas called *Painful and Joyful*—the latest essay from his brush. A domestic interior, a soft light flowing into the little abode, a pale woman beside the crude cradle, comprised the *minutiæ* of the settings; but the "human touch" was so expressed that one turned from this subject with moistened eyes. The work, however, for which Mr. Israels was presented the Grand Prize, was entitled *The Skipper*. This production was a masterly example of the manner in which accessories may be made powerful and yet subordinated to the central idea. All the mystery and the eloquence of the sea were told in the frothy surf that contributed so marvellously to the grandeur of this painting. The three simple masses were rather arbitrary as to placement, although they were connected in thought, if not in position. Mounted on his faithful old horse, the



"UNLOADING" BY J. H. MASTENBROEK



"A STORMY DAY"
BY H. W. MESDAG

"THE CULTURE OF BULBS" BY A. L. KOSTER

principal figure was majestic and almost phantom-like in its grim discharge of duty. The loyal dog to the left, turning to look up at his master, and the portion of a vessel in the upper right hand corner, were effective notes in harmony with the general theme. *The Old Scribe*, another of Israels' best works in this collection, was a large canvas, expressing an equal richness of sentiment, but without quite the same fortunate arrangement. One felt that it was overdrawn—that it was theatrical, rather than dramatic. Blommers, in *The Shell Fisherman*, struck a cheerful vein. The warm light of a summer sun pervades this picture and envelops the interesting group, the chief personage of which is the fisher-lad bending over the well-filled net that is to be emptied into the rustic cart. The other actors in this scene are the two inquisitive mites of humanity directing attention toward the older boy, a patient, sturdy-looking horse, and a pitiful-looking dog. The conception is bright, sincere, and very real. Willy Martens, the delegated commissioner, in his work called *Harvesting Rye*, showed another delightful *genre*, rather too refined, but still exceedingly true and dignified. This was one of four pleasing subjects, all of about equal force and directness, from the brush of Mr. Martens. It solved an agreeable colour problem in the golden browns of autumn, juxtaposed against the grey-green masses of foliage and the tones of blue in the sky and in the garments of the women. The composition was well knitted and poetic in treatment. We observed serious, mature interpretation in the *Winter at Katwijk*, by Willy Sluiter, who is scarcely more than a youth. Possibly the strong contrasts might be criticised, but such a solidity and power of action

"ARABIAN WOMAN" BY ABRAHAM HESSELINK

as were expressed easily compensate for this. The material of the work was composed in two horizontal divisions, the upper portion being dark in interesting line against a foreground of snow. A glimpse of sea and a leaden sky afforded a substantial background for the horses and men at work with their boats. A still younger man, Hendrik F. de Court Onderwater, sent the result of an intelligent and very conscientious study of values in *Laren Interior*. Rich, harmonious colour, well placed, threw its accent into a polished jug by the side of a thrifty housewife, the deep orange wall, and the sunlit beams of the outer room. *Procession at Laren*, by Frans Deutmann, showed a decorative tendency. A high horizon and a knot of happy little girls were utilised in a fortunate arrangement. George Hendrik Breitner sent two exceedingly clever oils, the *Street Scene in Amsterdam* being rather the stronger work. In it the hurrying, metropolitan spirit was manifest, a lively note being struck in the figure of the woman in a brown cape

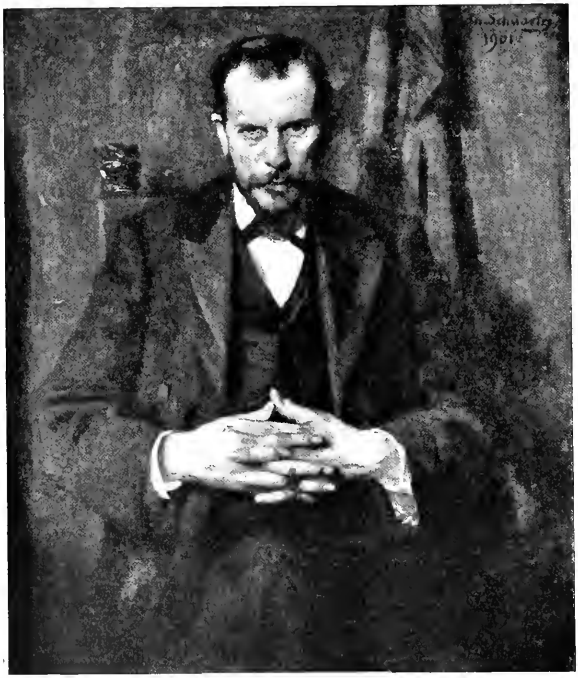
"LAREN INTERIOR" BY HENDRIK F. DE COURT ONDERWATER

"WINTER AT KATWIJK" BY W. SLUITER

"EVENING" BY DIRK WIGGERS

coming out of the picture. The colours in this work were neutral but quite definite. A particularly forceful portrait was presented by Miss Thérèse Schwartze. The salt brine of the sea was characteristically expressed in some oils and a water colour by Hendrik Willem Mesdag. *On the Dutch Coast* was full of fresh, breezy movement. *A Stormy Day* was also a notable production.

Among the works of deceased masters, James Maris's remarkable *View of Amsterdam* was shown. In this painting such a collection of sails, hulls, piers, and distant architecture are brought together, that, if the values were not so perfect, the result would be bewilderment, instead of simplicity.



"PORTRAIT OF MR. WOLMARANS" BY THÉRÈSE SCHWARTZE

Upon the occasion of the opening of the Dutch section, Francis Wilson, the actor, who was one of the guests of honour, purchased some choice works, among them being the water-colour by Johan Hendrik Mastenbroek, called *Unloading*. This is a subject which is approached in a large way, both in respect to colour and to form, and still it is not at variance with the medium. But the real gem of the water-colour collection was *The Violin Player*, by Albert Roelofs, one of the very youngest men exhibiting—a significant fact, since Israels, the oldest of the group, leads in the oils. One cannot but reflect as to what such virile

"THE SHELL FISHERMAN" BY J. B. BLOMMERS

"EVENING" BY BERNARD SCHREGEL

DUTCH POTTERY AT ST. LOUIS EXHIBITION

A very noticeable feature of all the paintings in this section, was the impression given by their frames that nothing better could be obtained for the price, and that no money had been spared in their purchase.

An attractive etching was exhibited by Charles Storm van's Gravesande under the title of *Drifting Ice on the Rhine.* In it, the loose flowing lines were ably manipulated to conform with the skilful arrangement.

Of the contributions in sculpture, Mr. Charles van Wijk's series of six bronzes were particularly noteworthy. Abraham Hesselink showed a refined, sympathetic plaster, which he called *Arabian Woman.*

work will bring the artist in later years. The subject in question is almost a monochrome, and yet it is handled with a deftness and ease that render the result even brilliant. The picture is so well filled, too, by the figure seated in profile, that there is no sense of emptiness, neither is there a feeling of overcrowding.

One of the leading tenets for which the management worked in organising the Exposition was that the Art Palace should devote equal prominence to every class of art, removing all distinctions between "fine" and "applied art." And Holland was one of the few countries which have responded in all departments. Her art-craft exhibit was unusually

"VIKING" CHAIR

THIRTEENTH OR FOURTEENTH CENTURY

A PORTION OF DR. FIGDOR'S COLLECTION

praiseworthy. A set of mahogany chairs upholstered in dark tapestry and a stained-glass fire-screen by Nieuwenhuis, a screen decorated with pearl fowls by Disselhof, a cushion in a neutral rose tint of leather with pink and sage silk inlay, by Mrs. Hingst de Clercq, and examples of the "Rozenburg," "Thistle" and "Delft" pottery, were among the most charming exhibits in this field.

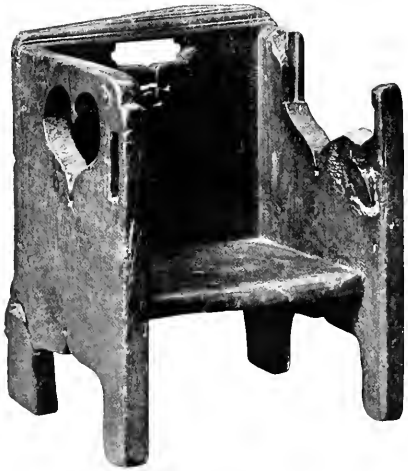
DR. FIGDOR'S COLLECTION OF OLD CHAIRS, VIENNA. BY A. S. LEVETUS.

It will be seen from the photograph reproduced here of one of Dr. Figdor's rooms that he has not confined himself to collecting works of art of any particular period or of any particular branch, though we must confine ourselves in this article to chairs alone. Of these Dr. Figdor has been successful in collecting nearly a hundred and fifty different specimens dating from the twelfth to the seventeenth century. They help to furnish his rooms, with the other treasures he has gathered together, for he lives among them, and the warmth of the home atmosphere is of inestimable value as compared with the inevitable coldness in museums, where one is warned every moment "not to touch." Besides these he has a number of old pictures, miniatures, illuminations, and other helps to the study of how our progenitors in the days of old passed their days within doors. In the study of benches and chairs such records are of great assistance, for articles that could be easily moved about from place to place soon suffered destruction, while heavy furniture, wardrobes, and suchlike have come down to us in fair numbers. Damaged chairs were as much in the way with our ancestors as with ourselves, and so passed from lord to peasant, as did also other movables, such, for instance, as wedding-coffers, many beautiful specimens of which have been found in Continental stables, where they were used for storing hay or corn for horses, in the same way as they are often used in England.

The chair, though not frequent in olden times, always possessed a peculiar dignity as the place of honour: it had its prerogatives, and demanded respect. Mary Queen of Scots prepared herself to

FRENCH STOOL AND BENCH — LATE FOURTEENTH CENTURY

receive sentence of death "seated on an armchair." Unless the Speaker be seated on his chair, or the Lord Chancellor on the woolsack, no business can be transacted in the House of Lords or Commons; and the cries of "Chair, chair!" at meetings show that honour and respect are due to the person occupying it. In the homes of our ancestors the men sometimes stretched themselves on canopies, while the ladies sat on chairs or stools. From old pictures we gather that the master of the house and his male guests in very



GOTHIC CHILD'S CHAIR — EARLY FIFTEENTH CENTURY

CHAIR — LATE FIFTEENTH CENTURY

BACK OF CHAIR FIFTEENTH CENTURY

olden times reclined at table as do the Orientals to this day, the women occupying chairs or benches. The modest folding stool, the bench and the chair each had its use in the homes of our forefathers. The primitive stool, or *escabeau*, was like our three-legged one, and is described by M. Viollet-le-Duc as "a seat much lower than the bench or chair." It was practical and easily moved from place to place, and was useful as a weapon when no other means of defence was at hand — a use not unknown to us in our present stage of civilisation. The *escabeau* had its place in courts of justice, for prisoners had to sit on it while the cause of arrest was made known to them, the *sellette*, or stool of repentance, being reserved for those forced to submit to interrogation. We learn also that those lowest in rank always occupied stools at meal-times, while the master of the house sat on the throne, or chair of honour, for in olden days the two words were practically synonymous terms, the honoured guests taking their places on high backed immovable benches on either side of the host, a disposition still to be seen in parts of the Tyrol. The guests lowest in rank were the first to leave the table, which was then cleared, the host and guests of distinction remaining sitting during the operation, after which *cercle* was held.

At first stools were only made of simple wood; later the fashion of adorning them with velvet and rich stuffs, or painting them, came into vogue, the final development being carving. As they increased in beauty so did they in honour, for in the course of centuries the humble three-legged stool developed several variations in form, and gradually assumed a more dignified character, for we hear that Catherine de Médicis possessed as many as twenty-two of them, and that they were in high favour at Court.

Next in order came the bench, which, in its primitive form, was like those in the kitchens of the present day. In its final stage of development

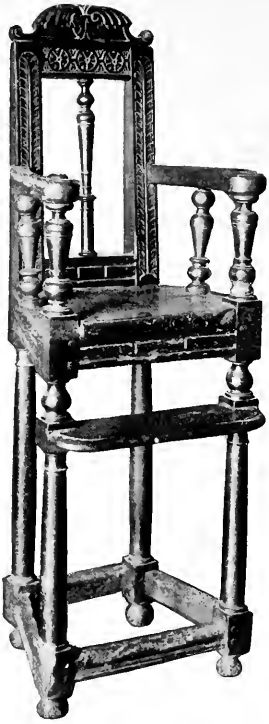
FRENCH CHAIR FIFTEENTH CENTURY

it was richly carved, and had a place of honour in the homes of the upper classes. Such stools and benches as those reproduced on page 332 are very rarely to be met with. Both are from the North of France, and date from the end of the fourteenth century. They are very fine in form and construction. The man under whose intellect and

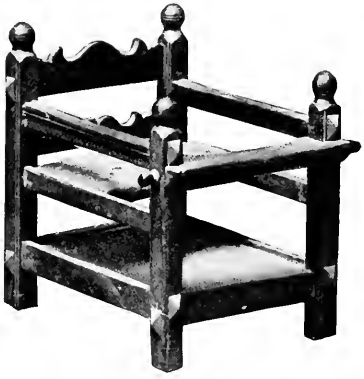
ITALIAN CHAIR OR "POPE'S STOOL"
EARLY SIXTEENTH CENTURY

hand they grew was filled with the dignity of his labour; the grip of the tools was sure. Centuries have rounded and smoothed the edges, but, in spite of this, we can be certain that the work was severe and exact.

The chair had its own particular place in the homes of our ancestors. It was sacred to its particular owner, an honoured custom still kept up in many houses. In the North of Germany it was



CHILD'S HIGH CHAIR
SIXTEENTH CENTURY



CHILD'S CHAIR SIXTEENTH CENTURY

usual for the bride to bring two chairs to her husband as part of her dowry. Both were provided with arms, but that for the man was higher than that for the woman—a compliment to his superior standing.

When king, archbishop, noble, or judge went on a journey, his chair went with him. These were invariably folding chairs, and none but the possessor dared occupy them.

Such was the *faldisterium*, old French *faudestuel*, modern French *fauteuil*, which, in its primitive meaning, was equivalent to the English folding-

SALZBURG SPINNING CHAIR SIXTEENTH CENTURY

chair. There were two forms of this—one which has come down to us from the Romans and that of the Middle Ages reserved, as we have seen, for sovereigns and persons of authority in Church and State. The oldest metal one which has come down to us is the throne of Dagobert ; the oldest wooden one is at the Monastery of Nonnberg, near Salzburg. This was made about the year 1240, though the pictures on the ivory inlaid rungs and the gold ornamentation belong to a later date. The crossed legs are painted red and decorated with gold, for the fashion of painting furniture preceded that of

CHILD'S CHAIR SIXTEENTH CENTURY

carving. The bosses are formed of lions' heads, which are wonderfully expressive, the gilded claws being tightly closed over small animals.

CHAIR FROM ROMAGNA FIFTEENTH CENTURY

The advance made in Gothic art can easily be traced in the illustrations; the ancient *faldisterium* gradually assumed arms and a back, which in its turn took various shapes, but keeping its cross legs, so that it could be easily folded together, till the time when the crossed legs gave way to four uprights, and we get the stiff, hard-looking chairs with their baldachin-formed tops and footstools, these forming a great contrast to the light, graceful, and easily moved folding-chair.

CHAIR FROM BRUNN — SIXTEENTH CENTURY

TYROLEAN CHAIR — EARLY SIXTEENTH CENTURY

Dr. Figdor possesses many of these old *faldisteria*, or X chairs and stools, which formerly had honoured places in the monasteries of Padua, Florence, and other Italian cities, and which date from the fourteenth and fifteenth centuries. The one reproduced above came from a Carthusian cloister at Brunn, in Moravia. It is, as are most of these old seats, in a very good state of preservation, even to the velvet cushion and tassels. Dr. Figdor never makes the mistake of having his treasures doctored. The carving is bold, and the design simple; every stroke of the chisel has told well, the evident desire of the workman being to make his work worthy of the dignity it was to support. Backs and arms were added to the folding-stool soon after the Christian era, and by the fifteenth century their proportions had become symmetrical. On page 335 is illustrated one of these from Romagna

which was evidently made for a wedding gift, the carving on the back representing *La Fontaine d'Amour*. This has the same form as the judge's chair, and of that known as the Abbot's Chair at Glastonbury, which dates from the time of Henry VIII. The specimen reproduced here, however, is less severe in outline and subject, as befitting the joyous occasion for which it was made. The lower one on page 336 is a very rare X stool, the bars being vertical, whereas the usual form was horizontal. It came from a miller's at Eppau, near Bozen, in South Tyrol, but originally belonged to the monastery of St. Michael. Except for the apes, which are of a later period, the stool dates from the fifteenth century. The ground-form is unusual in

ITALIAN CHAIR SIXTEENTH CENTURY

CHAIR SIXTEENTH CENTURY

chairs, but as is to be seen in old missals, on miniatures, and also in stone-relief in the choirs of churches. In St. Stephan's Cathedral there is a fine example in stone, which represents Pilatus seated on such a *faldisterium*, Christ standing before him. The one of the fifteenth century was evidently made for a lady's use, it is so dainty and graceful. That of the seventeenth century on page 343 is much more severe, and may have served for general use, for by that time the X chairs had partly ceased to be destined for any particular use. The modern armchair was not unknown to our forefathers in the early Middle Ages. On page 330 two views are given of a Norwegian chair from the church of Pöe, in Tellemarken. The carving on the top bar represents six figures, hands joined, and of graduating heights, the two

lateral being in the centre. Below to the left, on horseback, is the herald, blowing his horn, and facing him a warrior also on horseback. These two figures are separated by the grotesque head of a man bearing leaf-shaped horns surmounted by a cross. Below the balustrade which supports this bar is an X design with traceries between the cross-bars. According to the newest publications of Northern scholars who have given much thought to this special chair, which is in an excellent state of preservation, it cannot be earlier than the fourteenth century, and may possibly be of the fifteenth. Du

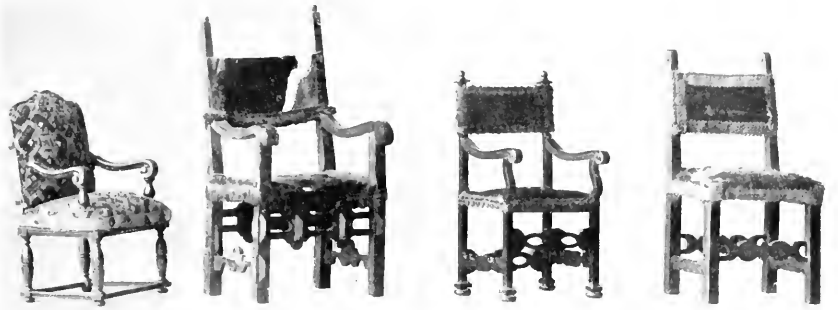
CHAIR RENAISSANCE PERIOD

Chaillu, in his "Viking Age" where this particular chair is reproduced, antedates it, being misled by the Roman-archaic character of the construction and the ornament. In any case, this is one of the rarest specimens in existence. The footstool attached was added later. The chair on the left of page 334 may have been a Pope's stool, for Raphael has painted a portrait of Pope Julius VI. seated on such a throne. The stool reproduced has the original leather mountings, and dates from the early sixteenth century. The lower one on page 333 is from France.

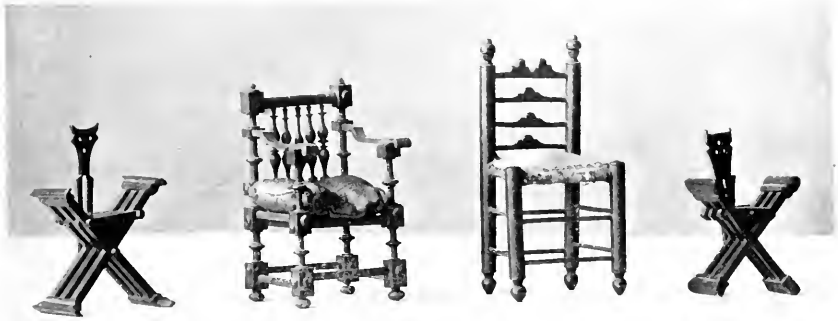
SPANISH CHAIR EARLY SIXTEENTH CENTURY

The carving is very rich and delicate, and represents the grape and leaf of the vine. The motive is continued on the supports of the chair. The bossed rosettes above the back and the trellis work below are done by a sure hand. The chair tells its tale, health and goodwill, for it was destined for the use of honoured guests.

CHILD'S CHAIR
SEVENTEENTH CENTURY



DOLLS' CHAIRS — SIXTEENTH AND SEVENTEENTH CENTURIES



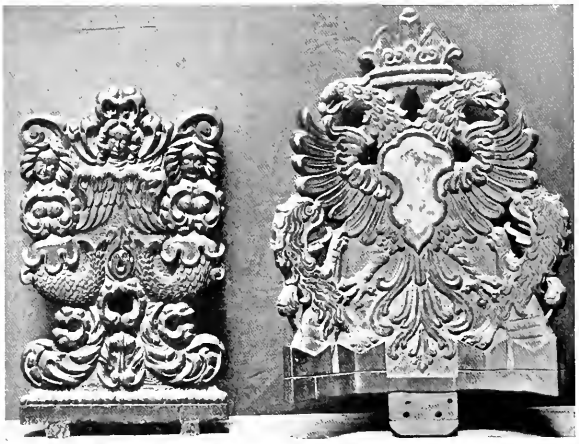
DOLLS' CHAIRS — SIXTEENTH AND SEVENTEENTH CENTURIES

DOLLS' CHAIRS — SIXTEENTH AND SEVENTEENTH CENTURIES

The long-backed chair on page 332 (with detail shown on page 333) is late fifteenth century, and came from the Strozzi Palace, Florence. It has fine contours, and was probably designed by the then architect of the Strozzi family. The three legs have been retained, but they are stronger and more severe. The tall back is surmounted by the arms of the Strozzi family. Several Gothic and Renaissance backs, which, being less destructible than the other parts, have been preserved intact, are here illustrated.

The revolving chair, which dates from about 1500, bears a remarkable affinity to the modern American office-chair. On pages 341 and 344 are shown two views of a revolving chair of another period, the date, 1649, being carved conspicuously in front, while the back bears the coat-of-arms of its first possessor, "a nobleman of Lindau." Other illustrations include armchairs of the sixteenth century from various lands. There are Spanish, Italian (with fine leather mountings having a delicate scroll tracery), Salzburg (the one arm showing that the left arm was left free for spinning), a Swiss "window" chair, and chairs of the Italian renaissance, the last having very fine rounded contours and rich carving. The one on page 343 is a Scotch chair, which is dated 1690. It will be seen by these illustrations how various chairs were in form, and that though there is something common to all, yet each country represented has its individualities. The guilds each had their own particular form of chair, having their arms carved on the backs, and different districts had their own peculiar designs, generally representative of the trade to which the owner belonged. The style was patrician, and was only distinguished from such by bearing the badge of the workman. The miller, the shoemaker, the farrier, the carpenter, each had his own special chair. That of the Millers' Guild (page 344) is so white from the flour of past ages that it has

CHAIR BACK SEVENTEENTH CENTURY CHAIR BACK SIXTEENTH CENTURY

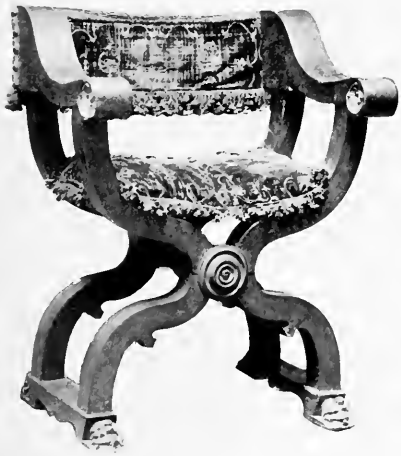


CHAIR BACKS SIXTEENTH CENTURY

REVOLVING CHAIR SEVENTEENTH CENTURY

(See illustration, page 344)

REVOLVING STOOL ABOUT 1500



CHAIR EARLY SIXTEENTH CENTURY

CHAIR SIXTEENTH CENTURY

grown to look like ivory. Merely to describe some of these in detail, and to mention some not illustrated here, would go far beyond the length of such an article as this. But children, and what has belonged to them, always have a great interest. Notice how carefully the chairs have been built for them, and their fine architectural construction; they are firm, like a house that is to resist all shocks, however violent they may be. The Gothic one of the fifteenth century is ornamented with a heart, symbolical of love; and the back of that of the seventeenth century is formed of hearts entwined, and was probably a birthday present to some child. The high chair is of the school of Lyons; it is a very beautiful specimen of the French renaissance, and the colour of the wood is so toned with age that it has the appearance of Florentine bronze. The child was probably tied

CHAIR SEVENTEENTH CENTURY

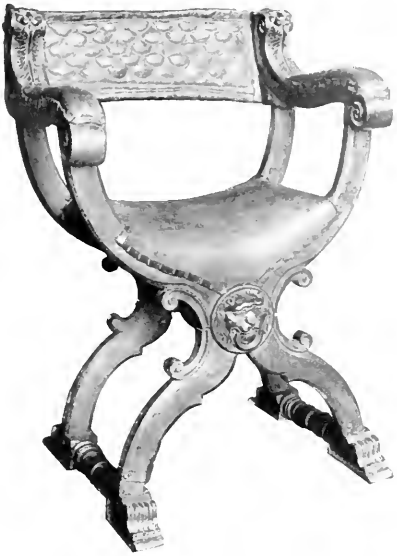
CHAIR SEVENTEENTH CENTURY

to the chair, or it was only designed to be placed at table, for it is so heavy that not even a very strong child could have succeeded in toppling it over.

The dolls' chairs here illustrated are exquisitely made, with far more thought and attention to detail than those of the present age. These reminiscences of bygone centuries must have been piously put away by the hands of careful mothers of those days—hence they have come down to us in a good state of preservation. These, too, come from various lands, for Dr. Figdor possesses true instincts, and in his desire to make his collection as full as possible he has travelled in distant countries and searched for himself—taking nothing on trust.

A. S. Levetus.

SCOTCH CHAIR SEVENTEENTH CENTURY



CHAIR SEVENTEENTH CENTURY

ALSATIAN "WINDOW" CHAIR SEVENTEENTH CENTURY

SHOEMAKER'S CHAIR
SEVENTEENTH CENTURY

STUDIO-TALK

(From our Own Correspondents)

LONDON.—The winter exhibition of the Royal Society of Painters of Water-colours provided a more than usually interesting mixture of works illustrating the most diverse applications of the medium. The society includes artists of so many schools of practice and with methods so definitely individual, that it sums up with some approach to completeness all the more important phases of the art of water-colour painting, and gives a brief but effective assertion of the possibilities of this fascinating form of technical expression. In this exhibition there were many things of memorable quality. Perhaps the best were Sir E. A. Waterlow's vigorous landscape, *Dorsetshire Downs*, *Corfe Castle*, Mr. Robert Little's *The Clyde from Glenan*, Mr. James Paterson's delicately atmospheric *Barbuie*, *Moniave*, and the splendidly dignified *Autumn on the Tay*, by Mr. D. Y. Cameron; and, among the figure composi-

SWISS CHAIR ABOUT 1600

BACK OF REVOLVING CHAIR SEVENTEENTH CENTURY

(See illustration, page 341)

MILLERS' GUILD CHAIR
SEVENTEENTH CENTURY

"MALAGA, FROM THE CAMPOS ELISCOS" BY A. M. FOWERAKER

tions, Mr. J. R. Weguelin's *The Garland*, Mr. J. Walter West's *The Quakeress* and *A Silver Cord*, Mr. Anning Bell's *The Sestina* and *The Magic Crystal*, and the exquisite fantasies of Mr. Arthur Rackham. Mr. J. M. Swan's *Jaguars*, Mr. Reginald Barratt's *Summer Evening*, *Venice*, and Mr. Napier Hemy's sea piece, *The Reef*, have also a particular claim to be remembered.

Although the recent show of the New English Art Club was a little unequal and to some extent spoiled by the admission of a certain number of obviously misdirected efforts, there was in it a quite reasonable proportion of pictures and drawings which were quite in accordance with the best traditions of this association of young artists. Mr. P. W. Steer contributed two admirable landscapes, *Twilight* and *The Storm*, and a cleverly handled *Portrait in Black*; Mr. W. W. Russell an excellent study of low life, *In the Queen's Arms*, *Chelsea*, and a graceful landscape, *The Edge of the Wood*; Mr. Francis Bate a very sound and sincere portrait study, *The Fan*; and Mr. J. S. Sargent a couple of brilliant and expressive sketches astoundingly direct in handling and sensitive in their management of tone relations. A note must also be made of Mr. L. A. Harrison's *Hydrangeas*, Mr. James Henry's *Yorkshire Moorland Village*, Mr. Mark Fisher's *A Garden Walk*, Mr. Bernhard Sickert's *The Butts, Brentford*, Mr. A. S. Hartrick's *Playmates* and *Crowning the May Queen*, Mr. W. Rothenstein's *Deserted Quarry*, Mr. W. Orpen's *Improvisation on the Organ*, and the portrait of *Mrs. Jervis White Jervis* by the late C. W. Furse; and of the drawings by Mr. Tonks, Mr. F. E. James, Mr. George Thomson, Mr. Brabazon, Mr. A. W. Rich, and Mr. Muirhead Bone.

Some really remarkable achievements gave importance to the exhibition of the Royal Society

"THE AFTERGLOW," THE ALHAMBRA AND SIERRA NEVADA, FROM THE ALBAIAN, GRANADA BY A. M FOWERAKER

BUST OF PROFESSOR FLINDERS PETRIE — BY MISS T. COWAN

of British Artists. Mr. F. F. Foottet's large decorative composition of dancing figures in a landscape, *The Hours*, ranks indisputably as one of the best illustrations that he has ever given us of his peculiarly personal artistic conviction. He has treated the picture with delightful sensitiveness and with a rare degree of poetic inspiration. Good things came also from Mr. Wynford Dewhurst, whose *Nature's Mirror—Sunrise* and *Au Café* deserve to be remembered as subtle impressions set down with scholarly completeness; from Mr. R. Vicat Cole, whose *Spring is come* gives a very attractive view of nature; and from Mr. Tom Robertson, who can be specially commended for the delicacy with which he has managed his large picture, *Venice*. Of much value to the exhibition were also Mr. W. Westley Manning's *The Return from the Chase*, Mr. Walter Fowler's *Norfolk Marshes*, Mr. A. E. Proctor's *Spring Morning*, and the contributions of Mr. A. Carruthers Gould, Mr. Alexander Maclean, Mr. John Muirhead, Mr. W. Wells, and Mrs. Jopling. The most distinguished of the water-colours were Mr. Ayerst Ingram's *Running before an Easterly Gale*, Mr. G. C. Haité's *Bellagio*, Mr. G. H. Lenfestey's *Evening Grey*, Mr. Talbot Kelly's *On the Irrawady*, Mr. Frank Southgate's *A Find*, and Mr. F. Cayley Robinson's *To Pastures New*.

We give a reproduction in photogravure of a mezzotint by Mr. John Finnie, which contains many of those admirable qualities which have placed this clever artist in the high position he so deservedly occupies.

There was recently held at Messrs. Dowdeswell's Galleries in Bond Street an exhibition of very dainty miniature paintings on silk, embellished with embroidery, by Miss Dora Holme, whose work will be familiar to readers of THE STUDIO through the portrait of Lady Stone, done

"ON THE SANDS" FROM THE MINIATURE PAINTED AND EMBROIDERED ON SILK — BY DORA HOLME

"MY NEW FROCK"

FROM THE MINIATURE PAINTED AND
EMBROIDERED ON SILK BY DORA HOLME

"ROBERT TOI QUE J'AIME"

FROM THE MINIATURE PAINTED AND
EMBROIDERED ON SILK BY DORA HOLME

"THE SEASHORE" FROM A DRAWING BY JESSIE M. KING

in the same manner, which was illustrated in colours in the issue for April, 1903.

We give a reproduction in colours of a drawing by Mr. Walter West, representing a private view in the early days of the old Water-colour Society, which celebrated the one hundredth anniversary of its foundation last November. This important centenary will be celebrated shortly by the issue from the office of THE STUDIO of by far the most ambitious Special Number ever yet attempted, which will contain no fewer than forty facsimile reproductions in colours of characteristic drawings by past and present members of the Society.

The Society of Portrait Painters succeeded in bringing together a decidedly interesting collection of works for their annual show at the New Gallery. The special feature was a group of Lenbach's paintings, among them portraits of *The Emperor William I.*, *Prince Bismarck*, and *Countvon Moltke*; and there were also, to commemorate painters recently deceased, *The Marchioness of Granby* and *The Late Sir Leslie Stephen*, by G. F. Watts; *Philip Comyns Carr*, by Sir E. Burne-Jones; and a fairly good study by Whistler, *Rose et Or, La Napolitaine*. Chief among the contributions of living men were Mr. Robert Brough's *The Rev. Alexander Ogilvie, M.A., LL.D.*, Mr. H. de T.

FROM A DRAWING BY JESSIE M. KING

PRIVATE VIEW AT THE OLD WATER-COLOUR SOCIETY.
BY J. WALTER WEST, R.W.S.

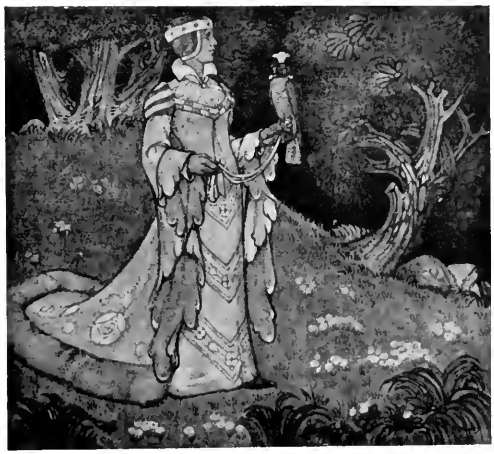
"You can never enter it without finding four or five pretty women, that's a fact; pretty women with pretty p'nk bonnets peeping at pretty pictures."
—Thackeray

NECKLACE IN SILVER, CHRYSOPRASE AND MOTHER-O'-PEARL
"DAISY CHAIN," IN CHAMPLEVÉ ENAMEL WITH MALACHITE
BY ETHEL KIRKPATRICK

Glazebrook's *Anthony Hope Hawkins, Esq.* and *Elsie, Daughter of R. A. Fairclough, Esq.*, Mr. George Henry's *The Late J. Staats Forbes*, Mr. W. Strang's *Portrait Study of Mr. Chamberlain*, Mr. J. J. Shannon's *Daughter of A. Bailey, Esq.*, and a charming portrait of a child by Mr. S. Melton Fisher. Of excellent quality were also Mr. W. Llewellyn's portrait of himself, the Hon. John Collier's *Lady Buckley*, and the works of Mr. Harold Speed, Mr. Richard Jack, and Mr. Neven du Mont. A series of remarkable drawings by Frederick Sandys was included, and there was some notable sculpture by Mr. John Tweed, Mr. Basil Gotto, Mr. A. G. Walker, and Mr. F. Derwent Wood.

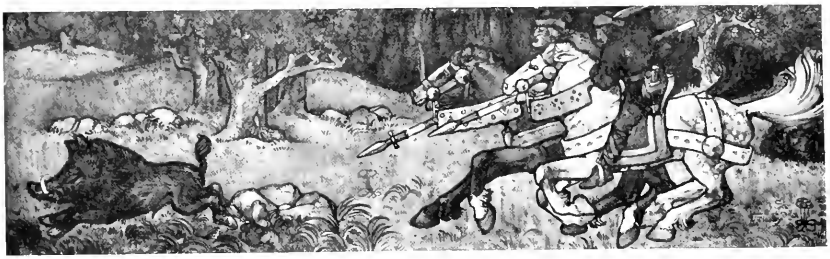
Messrs. Agnew's annual exhibition for the benefit of the Artists' General Benevolent Institution consisted of about a score of masterpieces by the greatest painters of the British school. Among them were two very fine Raeburns, *Grace Lockhart Ross of Balgown* and *Sir Alexander Muir Mackenzie*, Gainsborough's *Duchess of Gloucester*, Romney's *Lady Milnes* and *Lady Hamilton as Mirth*, a superb full-length of *Lady Elizabeth Compton* by Reynolds, and an unusually graceful portrait by Hoppner of *Lady Caroline Wrottesley*. A dignified *Mountainous Landscape* by Gainsborough, and some good canvases by Lawrence and Morland were also given places in the collection.

Mr. Clausen's pictures and sketches, shown at the Goupil Gallery, gave a decidedly pleasant impression of his capacities as a sympathetic and accomplished painter. A few pictures on a fairly important scale were included, and of these the most deserving of attention were the landscapes, *Mowing the Orchard* and *Willow Trees at Sunset*, and the cottage interior, *The Sleepy Child*. But the bulk of the collection consisted of sketches and studies in oil, water-colour, and pastel, with charming technical qualities and definite distinction of manner. Among these smaller examples were several flower studies of more than ordinary beauty, and sketches like *The Barn Door*, *The Village Street*, and the pastel *Sunset*, which, by their freshness and spontaneity, merit a place in the front rank of his achievement.

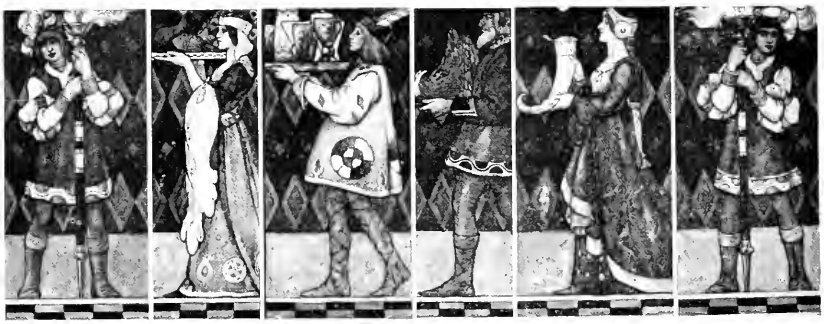


MURAL DECORATION BY W. J. NEATBY

MURAL DECORATION — BY W. J. NEATBY



MURAL DECORATION — BY W. J. NEATBY



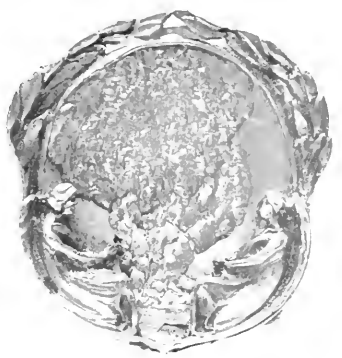
MURAL DECORATIONS — BY W. J. NEATBY

Mr. W. L. Wyllie's water-colour drawings of the Thames from Westminster to the sea, which have lately been on view at the Leicester Galleries, can, perhaps, be accused of presenting the river under an aspect which is too consistently gay; but this one defect in them is of small account beside their other good qualities as well studied interpretations of extremely picturesque subjects. Mr. Wyllie knows intimately the characteristic scenery of the lower reaches of the river, and renders it with the fullest confidence in his knowledge. That his confidence is quite justifiable was plainly proved by this fascinating exhibition.

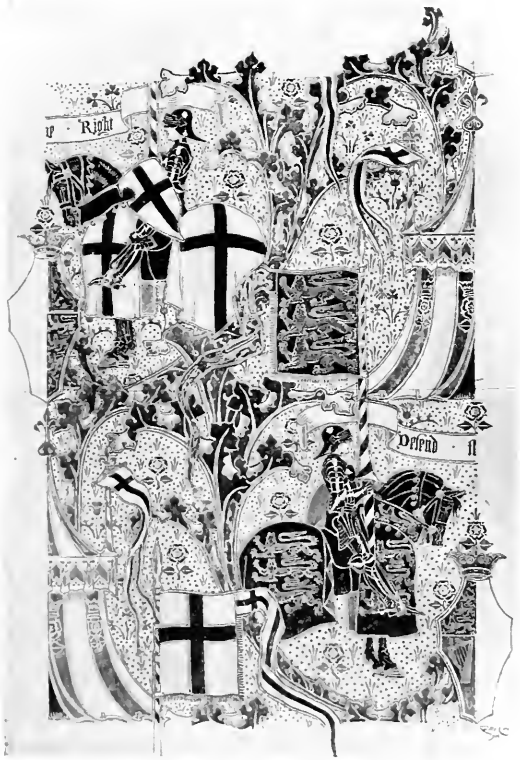
We regret to learn of the death, on the 24th November last, of Dr. Christopher Dresser, who, both as a zealous worker in and writer upon decorative design, has done more to further the good taste of his countrymen than many men whose names have been more prominently before the

public. In wall papers, carpets, glass, pottery, and metal work, he was equally original and happy in his conceptions. His interesting and beautifully illustrated book on "Japan, its Architecture, Art, and Manufactures," more nearly touches and elucidates the artistic genius of the Japanese people than any other volume written upon the subject. His earlier works, "Unity in Variety," "Principles of Decorative Design," etc., have been studied with profit by thousands of students of art. He was a man of exceptional talent, a strenuous worker, and of a happy and genial temperament.

We understand that his daughter, Miss Ada Nettleton Dresser, who inherits much of her father's talent, and was of great help to him in his later years, will continue, with a staff of competent assistants, the studio at Elm Bank, Barnes, London.



SILVER AND SHELL BELT BUCKLE — BY JOSEPH HODEL



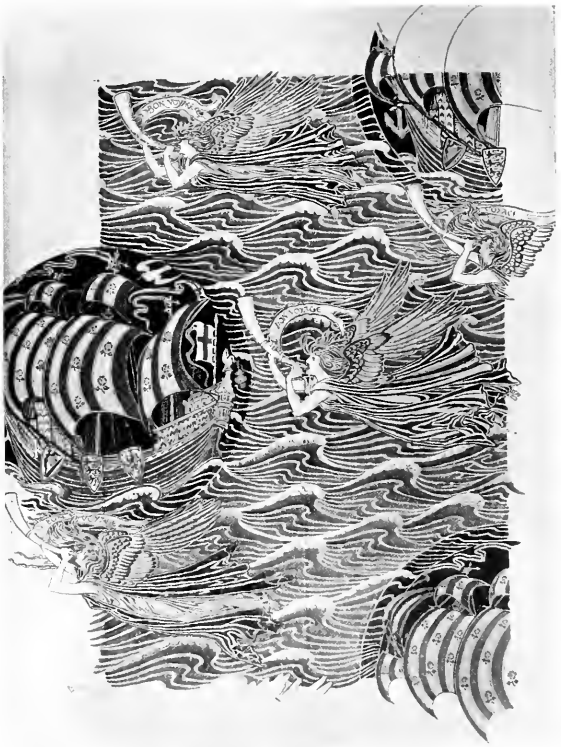
DESIGN: "DEFEND THE RIGHT" — BY WALTER CRANE

Amongst our illustrations are included a portrait bust of Professor Flinders Petrie by the clever Australian sculptor, Miss T. Cowan; a necklace and "Daisy Chain," by Miss Ethel Kirkpatrick; a couple of drawings by Miss Jessie M. King, somewhat different in character from the work by which she is best known; two landscapes by Mr. A. M. Foweraker; and some excellent mural decorations recently completed by Mr. W. J. Neatby.

A tinted reproduction is here given of a drawing, entitled *Singing Sprite*, by Mr. Herbert J. Draper. This drawing is included amongst the collection of clever studies by Mr. Draper now on view at the Leicester Galleries, Leicester Square.

LEEDS.—By entrusting each of the departments to sub-committees, with some one well known to have technical knowledge of their subject at the head of each, the Leeds Corporation Gallery, in arranging their Arts and Crafts Exhibition, safeguarded themselves

against the admission of inferior work. To the excellence of their arrangements a successful exhibition was due. Hardly any artist-craftsman of importance was unrepresented. In the West Room was a large display of original and interesting pottery, experiments from Messrs. Doulton's, the "Della Robbia" Pottery, Messrs. C. W. Gibson & Co., and from the Lancasterian Pottery. Some bronzes were sent from La Maison Moderne, designed by Charpentier, Hoetger, and by Meunier. Exhibits of Mr. Edward Spencer's ironwork, and some ware designed by Mr. M. J. Adams, noteworthy among the latter a sundial, were also included. In the same room were enamels by Mr. S. H. Meteyard, an electric light sconce by Mr. Alexander Fisher, and a well-executed silver medallion of St. Cecilia by Miss Jean Milne. Cases of jewellery included some excellent designs by Mr. A. H. Jones, Mr. J. E. Willson, and the Bromsgrove Guild of Applied Arts. A silver cup by Mr. Edgar Simpson was noticeable by the restraint



DESIGN: "BON VOYAGE" BY WALTER CRANE

SILVER "CUPID" BUCKLE BY JOSEPH HODEL

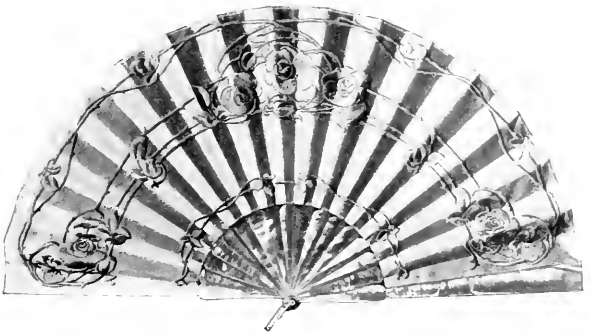
and elegance of its design. The jewellery exhibited by Miss F. Stern and Miss G. Conolly, and by W. S. Hadaway, was of a high order. Some of the pieces by Mr. Joseph Hodel were of particular beauty, and we reproduce two designs for buckles from among them. On one side of the room was exhibited a large design by Mr. Frank Brangwyn, A.R.A., full of his best characteristics. Much jewellery was exhibited, and the prevailing quality of it was high, though certain designers stood out whose names have become established by their output of beauty.

In the South Room Messrs. Heal & Son exhibited some characteristic furniture designed by Mr. Ambrose Heal, jun. There was an interesting decorative panel, *The Conquest of Fire*, by Mr. E.

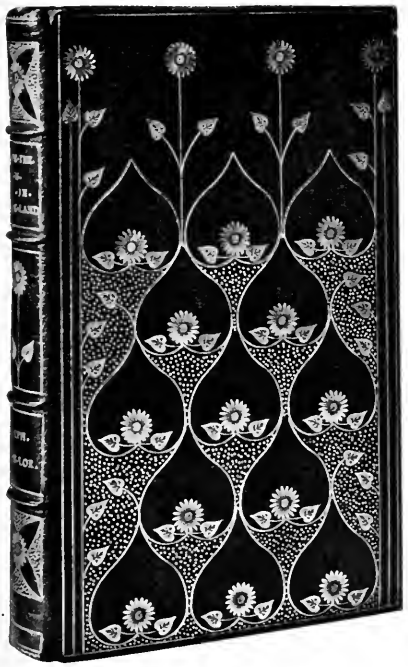
"SINGING SPRITE."
FROM THE DRAWING BY
HERBERT J. DRAPER.

(Exhibited at the Leicester Gallery.)

Caldwell Spruce, some fireplaces of exceptional merit designed for and exhibited by the Teal Fireplace Co., Ltd., a design for a silver sporting cup by Miss Mary C. Buzzard, a walnut armchair designed by Miss M. Moller, executed by Miss M. Hield, an oak inlaid settle by Mr. M. Baillie Scott, a sketch panel and some statuary by Mr. Henry C. Febr,



EMBROIDERED FAN — BY MISS MARY H. WILLSON



BOOK COVER — DESIGNED BY B. RILEY
EXECUTED BY J. DAVIDSON

a plaster design for panel, *Love's Last Gift*, by Miss Frances Darlington, a mahogany dining-room chair from the Guild of Handicraft—all of which designs in their separate branches were carried to a degree of excellence that made them distinctive. In needlework the embroidered panel, *The Meadow*, by Miss Lily Yeats, and the *appliqué* needlework

SILVER CUP — BY EDGAR SIMPSON

LEADED GLASS

DESIGNED BY ALEXANDER GASCOYNE
EXECUTED BY GEORGE BURNILL
EXHIBITORS: GEO. F. GASCOYNE & SON

pictures designed by Mrs. R. Reason and executed by Miss Sybil Wolton, and embroidered linen bedspreads by Arthur H. Lee, were original and well executed; there was a coverlet by the Haslemere Weaving Industry which had beauty of colour; and we were struck with six doyleys by Miss A. M. Appleton, which were dainty and elegant, and a very clever decorative landscape tapestry designed by Luther Hooper and executed by C. Y. S. Brock.

In the East Room the colour-print drawings for book illustrations by Miss F. H. Laverack were of exceptional merit. A very good exhibit of bookbindings was in this room, and worthy of mention were designs by Mr. B. Riley, the Essex House, Messrs. Sangorski & Sutcliffe, Mrs. Rae Macdonald, Miss Alice Pattinson, and Mr. George Fisher, and a folding screen in oak and embossed leather designed by D. Wordsworth and executed by Mrs. Simpson.

In the Staircase Hall there were some good bookbindings by Walter Spink and Miss Ethel Slater. In one or two of the designs of the former, however, there was a tendency to cheapen the appearance of the work by over-embellishment. An embroidered panel of roses by Miss C. A. Walker was well done. On the Balcony the leaded glasses designed by Andrew Stoddart, and those designed by A. Gascoyne, were particularly interesting. There was an oak inlaid secretaire by Mr. M. Baillie Scott, executed by J. P. White,

OAK WASHSTAND

DESIGNED BY AMBROSE HEAL, JUNR.
EXECUTED BY MESSRS. HEAL & SONS

LEADED GLASS DESIGNED BY ANDREW STODDART
EXECUTED BY NORMAN ROBINSON

which was restrained in design and useful. There was a clever design for stained glass by Miss Emily Ford, and cartoons for windows by Mr. Silvester Sparrow of dignity and good design; but the best of this kind of work was sent by Mr. Anning Bell, whose work, with the original designs exhibited by Mr. Walter Crane, and some of the books from the Essex House, set that high standard of decoration which is of such value to the less experienced decorative artists who exhibit in these exhibitions.

L. S.

DUBLIN. — When the Irish Arts and Crafts Society was founded, now some ten years ago, there was little evidence of an awakening of the artistic spirit amongst Irish designers and craftsmen. The movement had its rise not, as in England, amongst the craftsmen, but amongst a group of amateurs and connoisseurs weary of the time-worn conventions of the Irish designer. Their first exhibition was held in 1895.

The work at that first Arts and Crafts Exhibition reflected very clearly the condition of Irish art industries at the close of the nineteenth century. Technical skill there was in plenty—the inherited traditions of a race once famous in Europe for its jewellery and metal-work, later for its plaster-work and cabinet making.

Since that first exhibition the schools of art in Ireland have come under the control of an Irish Department, whose headquarters are in Dublin; and the last year or two has seen a revival of interest in the decorative arts and the starting of several new enterprises. The Arts and Crafts Exhibition held in Dublin last November illustrates these developments very fairly, though in one important direction hardly so fully as one would have wished. Quite the most noteworthy event in the recent history of Irish arts and

"THE MOTHER": PANEL IN COLOURED PLASTER BY BEATRICE ELVERY

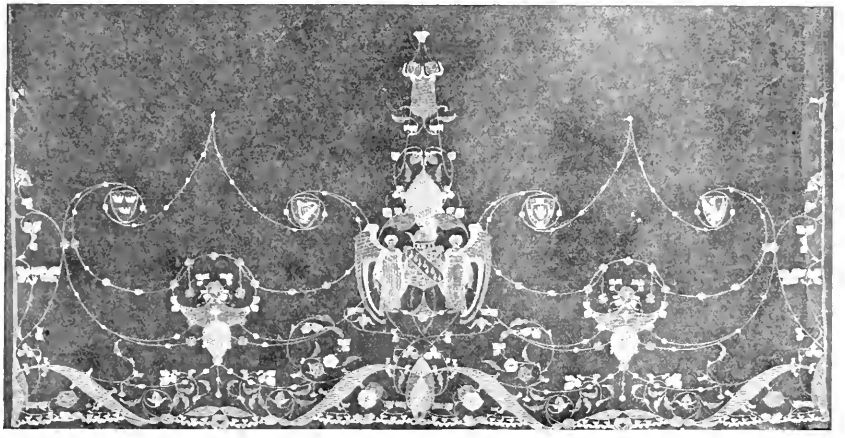
EMBROIDERED CASKET: FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, DUBLIN

crafts has been the starting of a workshop in Dublin for the manufacture of stained glass by Miss Sarah Purser, H.R.H.A. For many years most of the orders for stained-glass windows for Irish churches have gone to Munich, and the glass thus imported into Ireland has been in nearly every case feeble in design and poor in quality. The windows now being made at "The Tower of Glass," under the direction of Mr. Child, Mr. Whall's talented pupil, for Emly and Loughrea Cathedrals, are in every respect worthy to rank with the best modern work, and Irish stained glass promises to become famous in the future. It is to be regretted that, owing to the difficulty of putting up a window in the hall in which the Arts and Crafts Exhibition was held, only three small panels from Miss Purser's workshops were shown. These, however, were quite admirable, both in colour and design; the treatment of the two armorial panels for the base of a window at Emly being particularly good.

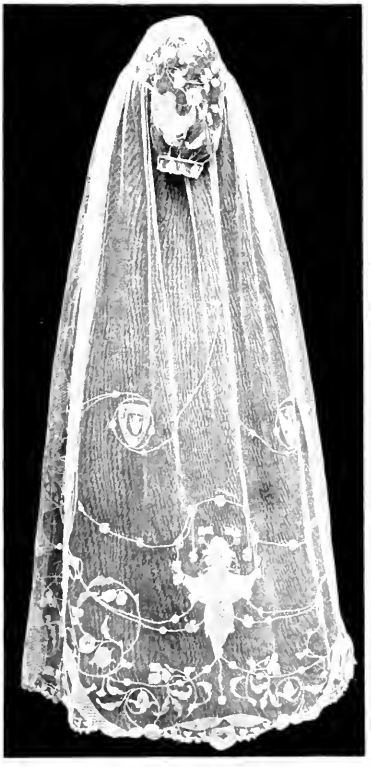
The work in the exhibition was divided into thirteen classes: Wood-work; leather-work; bookbinding; printing, etc.; modelling; stained glass; marble inlaying and mosaic; pottery; metal-work; carpets and tapestry; embroidery; lace and crochet; and designs for lace, damask, etc. In the wood-work section the most imposing exhibit was the large carved oak cabinet made for presentation to H.M. the King by the workers in the Killarney furniture industry. The cabinet, which stands about 10 ft. high, shows great technical skill in the carving and the finish of the whole; but as it is a replica, with modifications, of an old model, it fails to interest as much as a piece of original work. Miss St. John Whitty's work is good in intention, if at times a little over-elaborate. Her most ambitious effort was a triptych with crucifix; but she was more successful in a little cupboard with copper panel. Her fire-screen, in wood and leather,

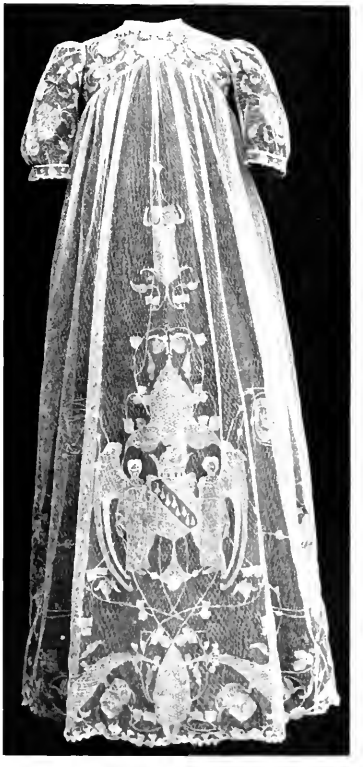
HANDTUFTED CARPET, BLUE BACKGROUND DECORATED WITH CELTIC DESIGN IN RED AND BROWN

FROM MISS GLEESON'S DUN EMER INDUSTRIES



DETAIL OF CHILD'S ROBE





CHILD'S ROBE IN LIMERICK LACE PRESENTED TO HER EXCELLENCY THE COUNTESS OF DUDLEY
DESIGNED BY E. A. DAWSON, A.R.C.A. EXECUTED BY BLANCHE
McCORD AND THE MEMBERS OF MUNICIPAL SCHOOL OF ART, BELFAST

ALBUM IN TOOLED LEATHER
WITH ILLUMINATED ADDRESS
LEATHER MEDALLIONS BY MISS M. HOUSTON
INTERLACED DESIGN BY MISS LILIAN DAVIDSON
SILVER CORNERS BY MR. W. C. WHEELAR

is a clever piece of work, but the design of the inlaid border does not harmonise well with the central portion. Three exhibits by the Irish Decorative Art Association, Belfast—a corner cupboard, a firewood box, and a bowl and stand—deserve special attention. Here there is obviously an attempt to be original, so far, at least, as the decoration is concerned; but the result is not happy. Indeed, these exhibits must be condemned as wrong both in design and treatment. They are all made of oak, stained green—a very doubtful improvement on the rich brown of Irish oak, which is capable of taking a high polish, as shown in the cabinet from Killarney.

The sections devoted to leather-work and to bookbinding were not large. In the former the best examples came from the schools of art in Dublin and Belfast. The Dun Emer bindery has been started so short a time that it is hardly yet possible to judge of its work; but in other sections of the exhibition some admirable work was shown from Dun Emer in tapestry and carpet weaving and embroidery. It is only two years since Miss Gleeson, the Misses E. and L. Yeats, and some other artistic workers took a house at Dundrum, near Dublin, and started hand-printing, embroidery, and weaving, with village girls as workers. "A wish to find work for Irish hands in the making of beautiful things" was their object; and the success which has attended their efforts was shown by the specimens of their work at this exhibition. Miss Yeats's embroideries were admirable, especially a *portière* worked on Galway flannel, with design of peacocks. The Royal Irish School of Art Needlework also sent some good embroideries.

In the section devoted to modelling in plaster Mrs. Vanston's work showed refinement and skill. Some of Miss

"OLD FISHERMAN" *(See Kiel Studio-Talk)* BY A. WILCKENS

"A FRIESLAND INTERIOR" BY A. WILCKENS

Beatrice Elvery's small statuettes and a panel in relief were charming in their *naïveté* and grace. In marble inlaying there were two important exhibits—marble mantelpieces—shown by Messrs. Sharp and Emery, who claim to have discovered the lost method of Bossi, the great Italian who designed and carried out so many of the beautiful mantelpieces one finds scattered throughout Ireland. Some mosaic work by students of the Dublin School of Art, where this craft is now being taught, was also worthy of praise. Enamelling is another art that has been recently revived in Ireland, and quite a number of enamels were shown.

On the whole, the exhibition was a most interesting and suggestive one. An advance has been made, and the Arts and Crafts Society of Ireland may be congratulated on having helped materially to bring about a renaissance of Irish art industries. E. D.

KIEL.—There are, perhaps, few provinces in North Germany so attractive for the purpose of artistic exploration in regard to their local character as the county of Schleswig-Holstein "Meerumschlungen." Ocean-embraced by the rolling breakers of the North Sea and the soft ripples of the Baltic, the landscape presents nearly

"SUNDAY MORNING" BY H. P. FEDDERSEN

every variety of picturesqueness, from the dense, low, misty tones of our rough and flat western sea-board, with its somewhat dry poorness of heather, potato, and cornfields on the more elevated, undulating ground of the middle hill-range, to the rich and pure splendour of light and colour in the summer and autumn months on the Baltic coast.

Since first mentioned in THE STUDIO four years ago, provincial art feeling of a good traditional and, at the same time, modern character has slowly but surely been gaining ground among artists as well as the general public here; this movement was initiated and well kept up by dint of frequent exhibitions, such as those held by the Art Society (*Schleswig-Holsteinischer Kunstverein*), the *Künstgenossenschaft*, and the *Thaulow-Museum* in Kiel, as well as in the annual *Wanderaussellungen* (travelling exhibitions) at Altona, Neumünster, Itzehoe, Husum (the native town of the poet Theodor Storm), and other provincial towns.

Among the native artists of reputation contributing to these exhibitions we have already pointed out Professor Hans Olde (Director of the Modern Art School of Weimar). We may also mention Professor Adolf Brütt (Berlin), the sculptor, specimens of whose first-class work are at present on view in the entrance-hall of the Thaulow-Museum. A survey of this artist's life and work will be presented shortly to the readers of this magazine.

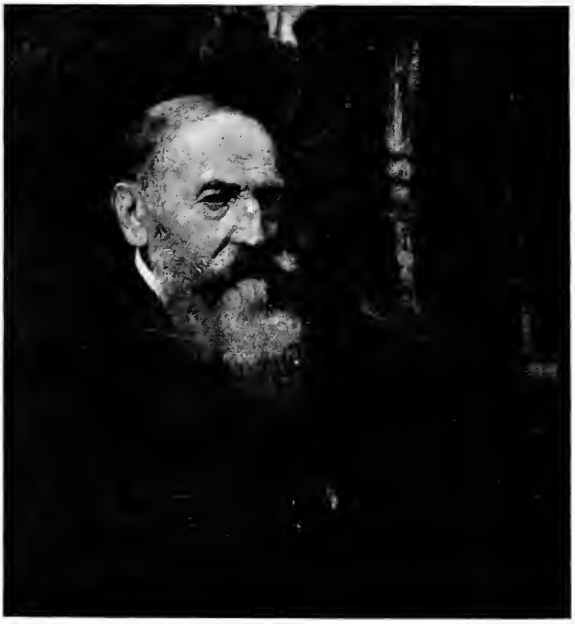
Two other interesting workers are August Wilckens and Charlotte von Krogh, both from Hadersleben, in North Schleswig. Mr. Wilckens is at present studying features and folks on the islands of our west coast, while Miss von Krogh has made the landscape and interior views in the neighbourhood of Hadersleben her speciality.

The views of old-fashioned peasant and fishermen's dwellings, containing their traditional furniture, stores, and utensils, with the characteristic types of the people living, like their forefathers did, in this same "milieu" since childhood, are most attractive.

The illustration on page 365—*Sunday Morning* (an old peasant woman reading Scriptures) and the portrait on this page — are the clever work of H. P. Feddersen.

W. S.

PARIS.—The exhibitions one by one are opening their doors, as is the case every year about this period, and while we are awaiting the International Exhibition at the Petit Gallery mention may be made of the success won by the first display of the etchers in colours — the *Aquafortistes en Couleurs*—a new society over which that excellent artist, Raffaëlli,



PORTRAIT BY H. P. FEDDERSEN

presides. So interesting is this collection that I propose to refer to it at greater length in the near future.

At the Drouet Gallery M. Maurice Denis is displaying a collection of pictures he has brought back from Italy. In these one discovers again his delicate feeling and his gifts as a colourist—at times a rather frigid colourist, to my thinking. At a time when there is so much talk of suppressing the teaching that the artist may obtain from Italy and the Italian masters, it is somewhat amusing to find one of the most modern and most independent of our artists deriving several of his finest inspirations from classic soil. H. F.

REVIEWS.

Memorials of the Martyr King. By ALLAN FEA. (London: John Lane.) £5 5*s.* net.—Mr. Fea's strong sympathy with Charles I. has long been known, and has been eloquently expressed in previous publications; but in the "Diary," with which he prefaces his new volume, of the two last melancholy years of a life marked from first to last by a strong element of tragedy, he has gathered up all his knowledge into an enthralling narrative, that must fully satisfy the admirers, and command the respect of the most hostile critics of the sufferer, as they watch the gradual tightening of the coils of his enemies about him. From day to day the fluctuations of hope and fear, with the futile efforts at escape, are traced with an unerring hand—the character of the king emerging from each fresh trial, not strengthened to avoid the mistakes of the past, but chastened to meet the fresh trials of the future. Indeed, as Charles recognised the hopelessness of his position more fully his attitude increased in dignity, till it culminated in the majestic bearing of the death scene; so that, in spite of the foregone conclusion, the heart of the reader of Mr. Fea's finely-written story cannot fail to throb, and his pulse to quicken, in response to feelings akin to those of the faithful remnant of the friends of the doomed monarch. The Diary is enriched with representations of the various castles and houses, etc., in which the king was imprisoned, or where he took refuge from time to time; amongst the latter of which might well have been included the still standing cottage on Cheriton Down, near Alresford, with a large oven behind the chimney, in which he lay concealed for some time after his escape from Hampton Court. A very great number of priceless heirlooms are reproduced in photogravure, and include facsimiles of the certificate given by the king to Sir Thomas Herbert—who attended him to the very last—and bearing date January 28th, 1648 (that would, of course, be 1649 in modern reckoning); the title-page of the prayer-book used on the scaffold, and of the binding of the Bible given to Bishop Juxon, of which that of Mr. Fea's book is a slightly modified copy; with many of the actual garments worn at the execution, such as the blue silk vest and the extra shirt—*à propos* of which Herbert relates that on the morning of the fatal day his master said to him: "Let me have a shirt on more than ordinary, by reason the season is so sharp as probably may make me shake, which some observers will imagine proceeds from fear." The story of the relics completed, the author proceeds to give verbatim the narratives of several gentlemen who were in close attendance upon the king during the latter part of his reign, including Dr. Hudson, the chaplain after the Battle of Edgehill, who was with Charles in his flight from Oxford in 1646; Sir Thomas Herbert—a facsimile of a leaf of whose memoirs is given—who knew the King's heart and mind more intimately, perhaps, than any of his adherents; Major Huntingdon, who wrote from memory thirty-two years after the martyrdom; Sir John Berkeley, who was the agent employed in the most important negotiations with Cromwell; and John Ashburnham, the close friend and confidant of Charles, who differs greatly from Berkeley in his opinion on many essential points; with the comparatively fragmentary accounts of certain minor episodes by Colonel Edward Cooke and Sir Henry Firebrace—the former written in 1648, the latter in 1675—supplemented in a useful appendix by copies of letters from certain officers in the Parliamentary service, so that the whole forms a perfect encyclopædia of information on the subject dealt with. The numerous portraits of the king—amongst which, however, many will miss with regret that in the memorial medal struck soon after his execution, that John Evelyn considered the best likeness of Charles in his latter years—have been reproduced with the utmost care. They include the group of three heads of Vandyck that led Bernini to prophesy a violent death for their subject and all the most celebrated presentments of the monarch, together with many comparatively little known, such as the gruesome likeness in his own hair stained with his blood, owned by the Shelley family; but it seems a pity that a copy—though a fine one, that by Lely—of the picture destroyed by fire should have been chosen as the frontispiece.

Memorials of Edward Burne-Jones. By G. B.-J. (London: Macmillan.) Two vols. 30*s.* net.—No

more deeply interesting biography has appeared of late years than this tribute to the memory of Sir Edward Burne-Jones from the pen of his widow, whose life was bound up with his from her early girlhood to the end. Engaged to the penniless young artist at sixteen, she was drawn by him into the stress and strain of his probation years; and her eloquently written story is an unconscious revelation of her own beautiful nature, of which receptivity was one of the most marked characteristics. Neither she nor her lover had any æsthetic associations to inspire them; she was the daughter of a dissenting minister, he was intended for a clergyman, and his sympathies were with the High Church party. Yet at their very first meeting soul spoke to soul as well as heart to heart. Never was there any faltering on the part of the young girl, who found herself breathing an atmosphere quite unlike that of her home, brought into close touch with the remarkable group of men who were to bring about a revolution in the art of England. No truer picture has ever been given of Rossetti and Morris as young men, or of Ruskin in his prime and Madox Brown in his strenuous middle-age, as is here touched off with sympathetic hand, yet there is not one word that could have wounded the susceptibilities of any of them. Lady Burne-Jones naïvely reveals the utter unpreparedness of the gifted artists, who worked together at Oxford, for the profession of their lives—the waste of time, of energy, and of material that might have been saved had they studied in the life schools of Paris for a few months, before they embarked on their mad enterprise to decorate the Union. With equal candour the writer makes no disguise of her own ignorance of domestic economy or of her husband's deficiencies as a man of business; but through all their mistakes and misadventures runs the golden thread of unselfish devotion to each other and of united high endeavour, making their lives a true poem of human happiness and of their home an earthly Paradise, into which whosoever was privileged to enter went forth with fresh courage for the struggle without. The book will be full of inspiration not only to the as yet inarticulate artist who feels his power but cannot express it, but to every true worker in whatever field. Its one drawback is the fact that the illustrations are not in the least representative of Sir Edward Burne-Jones. The portraits are, of course, interesting and the caricatures amusing; but they might well have been supplemented by at least a few of the pictures that most clearly reflect his unique genius.

Sketches on the Old Road through France to Florence. By A. Hallam Murray, accompanied by Henry W. Nevinson and Montgomery Carmichael. (London: John Murray.) 21*s.* net; Edition de Luxe, £2 2*s.* net.—In his brief Introduction to this most delightful volume Mr. Nevinson comments on the charming name of Traveller's Joy given to the wild clematis, and makes it the text of an interesting and amusing dissertation on the different kinds of joy distilled by travellers from their wanderings. He himself found his chief pleasure in recalling the noble associations of the past in the road through France, but he also touches off the salient characteristics of the present time, bringing the people he met vividly before his readers. On the threshold of Italy he had reluctantly to turn back, a task he says he found most difficult of all; and the narrative is continued by Mr. Carmichael, whose long residence in Tuscany as British Vice-Consul, and constant journeys to and fro in the land of art and song have rendered him familiar with it and its inhabitants. He writes with the easy grace of one who has a deep reserve fund of knowledge to draw upon, and even manages to give freshness to such hackneyed themes as the cremation of Shelley's remains, and the origin of San Remo. He tells, for instance, an incident that shows Zibibbi, the finder of the poet's body, in quite a new light, and he really seems to have solved the mystery of the name of San Remo. Both of Mr. Murray's collaborateurs indeed supplement well the charming series of admirably reproduced water-colour drawings that are the most distinctive feature of the book. The artist has the rare gift of knowing what to select, and has shown considerable tact in the grouping of his figures, that never fail to harmonise well with their surroundings. Perhaps the one weakness of a very accomplished painter is his somewhat matter-of-fact treatment of water, as instanced in the ignoring of surface and literal rendering of reflections in the *Castle of Chenonceau* and *Castle of Amboise*, that would have gained greatly by more freedom of execution.

French Songs of Old Canada. Pictured by W. Graham Robertson. (London: W. Heinemann.) 31*s.* 6*d.* net.—As full of poetic feeling and as thoroughly in touch with their subjects as are the charming drawings of "Old English Songs and Dances" and of "A Masque of May Morning," these beautiful interpretations of "French Songs of Old Canada" will be welcomed with enthusiasm by all who are able to appreciate their delicate beauty of form, harmonious colouring, and original composition. Mr. Robertson displays a truly

remarkable intuition into the spirit of his themes, that so vividly reflect the light-hearted yet deeply sensitive temperament of the old French Canadians, whose hereditary characteristics were tempered and chastened by the sterner conditions of life in the land of their adoption. Pathos and humour, joy and sorrow, are inextricably woven together in the quaint old words of many of the songs, even the gayest of them recalling the touching words of the German writer, Hermann Neumann:

> "Hush, joy! Ah, have a care,
> Speak softly, Sorrow lies sleeping there."

How wonderfully, for instance, is the whole story of Cecilia told in the two first drawings. No need for her sailor to look so forlorn as her father leads her off, for it is very evident that she is leaving her heart behind her. Who can help feeling a *serrement de cœur* at the sight of the handsome young gallant about to lay down his life for the careless Isabella, fully repaid by the slight touch from her hand as he goes to his fate? What a perfect poem in colour are the drawings for *D'ou viens tu, Bergère*, with their suggestions of the chill breaking of the dawn and of the awe the shepherds seem to have communicated even to their sheep, over the miracle of the birth in the lowly manger. What character there is in each one of the group gathered about the murdered duck in *En roulant ma boule*, and how delightfully natural is the forgiving glance bestowed by one of the mourning maidens on the author of the tragedy. The greatest care and skill have been shown in the translations of the drawings, the colouring having been added by hand. The reproductions are indeed worthy interpretations of the originals, and form, with the finely printed text and the music to which the lays are set, a perfect treasure-house of delight. Full completeness is given to what will certainly be one of the most popular gift-books of the year by the addition in a separate pamphlet of good translations into English of all the songs illustrated.

Sandro Botticelli. By Julia Cartwright. (London: Duckworth & Co.) 21*s.* net. — Allessandro Filipepi, generally called Sandro Botticelli, is one of the many Italian masters of the Renaissance to whom full justice was not done until the dawn of scientific criticism was broadening into day. Yet now, as is well pointed out by Mrs. Ady, in her delightful monograph on his life and work both schools of modern æsthetic thought are agreed in their admiration of the versatile Florentine, his "poetic charm, his profound religious feeling, and his strong human sympathy" appealing to those who think more of matter than of manner, "his mastery of design, his grace of line, and charm of colour," satisfying the most rigid dissector of technique. No more delightful guide could be imagined in the study of the personality of Filipepi, the environment in which he lived, and the work which was the outcome of them, than Mrs. Ady, who in many charming works has shown herself in accord with the spirit of the Renaissance. Her work forms, as did the life of the painter, a homogeneous whole, that is, however, somewhat marred here and there by certain strange mannerisms, such as the use of the word shop as a translation of the Italian *bottega*, which comes as a shock to the reader.

Imperial Vienna. By A. S. Levetus. (London: John Lane.) 18*s.* net. — Although Vienna is thoroughly in touch with modern scientific progress, boasting well-organised systems of electric tramways and metropolitan railways, the author of this exhaustive account of her past history and graphic description of her present appearance claims that "much of the old mediæval charm still hovers over her, giving to her a certain air of sanctity." Even before she set foot on her threshold, she adds, she had peculiar attractions for her, and it is this instinctive affection that has enabled her, whilst keeping strictly to the truth, to give to her narrative something of the same fascination. Without sympathy there can be no true appreciation, but with it comes the insight that can invest the driest details with interest. Beginning with the arrival, in 1142, at the little Roman settlement of Vindobona, of Duke Heinrich Jasomirgott of Brandenburg, Miss Levetus traces the chequered life story of Vienna from the foundation of the great Cathedral, dedicated to the first Christian martyr, down to the actual present, winding up with a most vivid series of pictures of the people of to-day, their religious ceremonies, their work, and their play. Unfortunately the numerous illustrations by Erwin Puchinger are scarcely equal to the text they supplement; they lack character and atmosphere, and are devoid of the feeling for their subject which is so distinctive a charm of the work of Miss Levetus.

City Development. By Patrick Geddes. (London and Edinburgh: Geddes & Co. Birmingham: St. George Press.)—As explained by the author, who has a very thorough grip of his subject, this volume is issued in response to an invitation received by him from the Carnegie Dunfermline Trust to report as to the laying out of the Park, and the buildings in or around it needed or desirable for carrying out the work of

the Trust. It is supplemented by many useful plans and drawings, and should be studied by all members of County Councils who have at heart the turning to account of the possibilities offered in provincial cities for the providing of recreation grounds, etc., for the use of the people. Mr. Geddes advocates many useful reforms, and dwells especially on the desirability of the employment of women for the care of aviaries, poultry farms, zoological gardens, etc., dwelling eloquently on their qualifications for such posts, and quoting the excellent work done by Lady Warwick in that direction.

Sir Anthony Van Dyck. By HUGH STOKES. (London: Newnes.) 3*s.* 6*d.* net.—In his brief but fluently written Preface to the new volume of Newnes' useful and beautiful Art Library, Mr. Stokes tells once more the well-known story of the life of Van Dyck, but he wisely refrains from any attempt to add fresh criticism to the vast amount of literature on the subject already in circulation. The selection made from the numerous masterpieces of the great portrait painter is, on the whole, a good and representative one, and the reproductions are admirable.

Five Etchings. By JOHN SHIRLOW. (Melbourne: Ambrose.)—It is always a pleasure to us to see work from the Colonies, and particularly so when that work is of more than average artistic excellence, as is the case with these etchings. In an introductory note Mr. Shirlow tells us that they have hitherto been seen only at the various art exhibitions at Melbourne, and that their publication in a portfolio is, he believes, the first attempt of the kind in Australia. Considerable technical ability is shown in these five etchings, which depict scenes in Melbourne or its vicinity. We look forward with interest to seeing further work by this promising young artist.

The *Calendarium Londinense*, published by Mr. ELKIN MATHEWS of Vigo Street, is embellished with a charming etching of "Old Westminster," by Mr. William Monk, R.E., whose work is familiar to most of our readers. At the price of two shillings and sixpence many will be glad to possess the almanac, if only for the sake of the etching.

The utility of *Who's Who* as a year book is so well recognised that it is unnecessary to say anything in praise of the issue for 1905, except that it shows signs of considerable expansion. To prevent the book from becoming unwieldy, the preliminary tables are now published separately under the title *Who's Who Year Book*. Another useful annual is *The Englishwoman's Year Book and Directory*, containing a veritable mine of information of interest to women in all walks of life. These three books are published by Messrs. A. & C. Black, at the prices 7*s.* 6*d.*, 1*s.*, and 2*s.* 6*d.* net respectively.

THE STUDIO "WHISTLER" PORTFOLIO.

We regret that, owing to an error arising from the close resemblance in the titles of two different pictures, a few of the first copies of THE STUDIO "Whistler" Portfolio were issued containing, amongst the ten plates, a reproduction of a water-colour belonging to Messrs. William Marchant & Co., of the Goupil Gallery, Regent Street, London, instead of the sea piece advertised in the prospectus, which was included by kind permission of Mrs. Knowles.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A IV. DESIGN FOR A CARRIAGE GATE IN WOOD.

The designs sent in for this competition will form the subject of an article in our next issue, and the awards will then be announced.

CLASS B.

B III. SKETCH FROM NATURE.

A large number of drawings have been sent in for this competition, but the great majority of them are not of sufficient merit to call for notice.

FIRST PRIZE (*Two Guineas*): *Purple Monkey* (Henry T. Wyse, 5 Craighouse Terrace, Morningside, Edinburgh).

SECOND PRIZE (*One Guinea*): *A Freak* (Miss Constance M. Fawsett, Salmonby, Northdown Avenue, Margate).

HON. MENTION: *Anakreon* (Julius Singer); *Grandmamma* (Miss M. C. Rotherum); *Peppercorn* (Miss R. H. Baker).

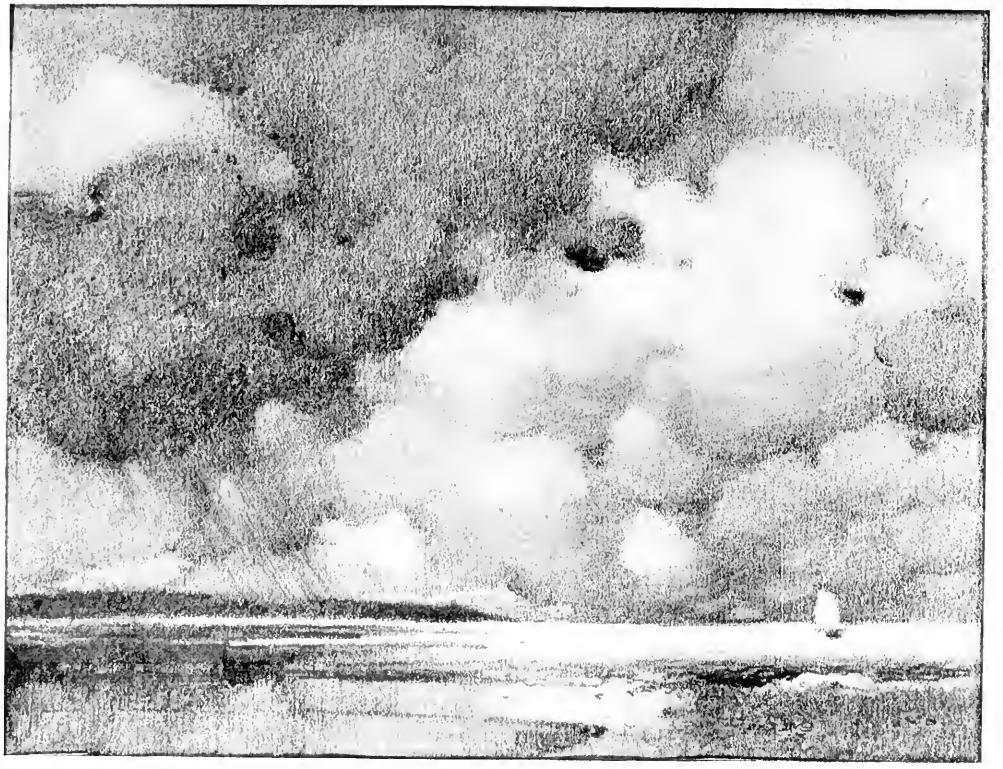
CLASS C. PHOTOGRAPHS FROM NATURE.

C III. A PORTRAIT.

FIRST PRIZE (*One Guinea*): *Bruzz* (Gilbert N. Futcher, 12 Sycamore Road, Bournville, Birmingham).

SECOND PRIZE (*Half-a-Guinea*): *Bruges* (Arthur Marshall, King Street, Nottingham).

HON. MENTION: *Omar Khayyám* (J. P. Steele); *Platina* (Anna Kühn); *Thistle* (D. Dunlop); *Ariel* (Edith L. Willis); *Castilian* (J. E. B. Greene); *Friedel* (Hans Iten); *The Gum-Splodger* (Miss A. B. Warburg); *Lilac* (J. R. Capey); *Marian* (Marian Silverston); *Mig* (Helena Padgett); *Pickle* (Miss I. Biles); *Thyme* (Mrs. P. Cholmeley).



FIRST PRIZE (COMP. B III)
BY "PURPLE MONKEY"

FIRST PRIZE (COMP. C III)
BY "BRUZZ"

SECOND PRIZE (COMP. C III)
BY "BRUGES"

THE LAY FIGURE: ON THE CULT OF THE UGLY.

"Has it ever occurred to you to notice," began the Art Critic, "what a curious love of ugliness has grown up of late years among artists of a certain class? Wherever I go now I am confronted with things, professing to be pictures, which seem to me to lack some of the most essential qualities of true works of art. What does it mean? Are we losing our perception of beauty, or is this cult of the repulsive merely a passing craze which will die out as soon as some new fad or fashion is invented?"

"What does it mean?" said the Decadent. "It means, if you could only understand it, that our artists are at last learning that the foolish ideals on which they have harped so tediously are useless to stir the pulse of our modern civilisation; they have begun to realise that the classic formula is as dead as the classic languages, and that the prettiness which pleased the simple minds of primitive people will not satisfy the complex and cultured intelligence of the men of to-day. We live in the twentieth century now, and it is with its problems that our art has to concern itself."

"I presume you wish to suggest," replied the Critic, "that a squalid civilisation ought to produce a squalid art. But I object to such an argument. It is not the mission of art to grope in the gutter in search of the nasty things which have been swept there out of the way of cleanly people. And I deny that beauty does not appeal to modern men. I believe there is just as much love of beautiful things as there ever was, and artists have no right to offend this legitimate taste by glorifying offensive ugliness, in what seems to me to be a spirit of perverse sensationalism."

"Surely, though, the artist has a right to paint what he likes," interposed the Man with the Red Tie. "You are going too far when you dictate to him how he should use his capacities. If he is attracted by what you think is ugliness, why should he not paint it? I believe in every man doing what he thinks to be best."

"Not when his belief is an unwholesome one, and compounded partly of affectation and partly of mental depravity," said the Critic. "There are some savages who will not eat meat until it has been buried in damp ground for a month. They say it brings out the flavour! But I think you would object if they put some of their food on your table. The twentieth century problems which our friend considers so suitable for artistic treatment are almost as unsavoury, so why should they be waved about under our nostrils?"

"What a coarse mind you have!" sighed the Decadent. "I despair of ever convincing you. You cannot see how subtle are the thoughts of these students of our times, and how significant are their suggestions. We who sympathise with their efforts think that the artists you malign are most satisfying. They are searchers after what is more important than mere beauty, for they seek to find the key to the mysteries of the wonderful life which it is our privilege to live: they touch us, and we love them."

"Do you like meat that has been buried for a month?" laughed the Man with the Red Tie. "I must admit that some of your friends do paint beastly pictures; but then I never look at them, so they do not worry me."

"But I have to look at them," replied the Critic, "and they both worry and offend me. Your argument that every artist should be allowed to do what he thinks best is, I feel, not admissible in this instance. If a man put a noxious pig-sty under the windows of your house you would prosecute him as a nuisance; and when an artist paints, not the pig-sty—that might be picturesque—but people and things only fit to be housed in it, I contend he is tainting the whole atmosphere of art, and ought to be suppressed. I might possibly have some glimmering of sympathy for his misdirected efforts if he were only sincere. But what I complain of is that this advocacy of everything that is hideous is nothing but a convention affected by the very young and the very foolish, who delude themselves with the idea that there is a sort of manly independence in going wilfully outside the bounds of what is generally held to be good taste. Besides, they have discovered that some labour is involved in the attainment of beautiful results, and that some education is needed before they can hope to be successful in the legitimate walks of art. They shirk the labour and they will not give the time for education; and as their chief desire is to get talked about they choose the easiest way, and devote what energies they possess to the representation of the offensive objects which older and wiser men carefully avoid. They are clever, some of them, I admit; but their cleverness only makes them more objectionable, because it makes them more likely to impose their convention upon other young artists who are capable of better things. Evil communications, you know, corrupt good manners."

THE LAY FIGURE.

N
1
S9
v.33

Studio international

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY